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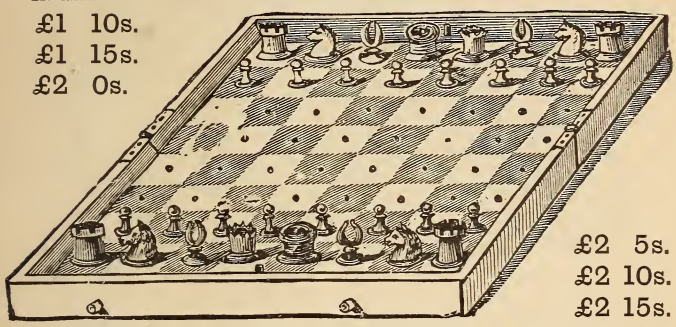

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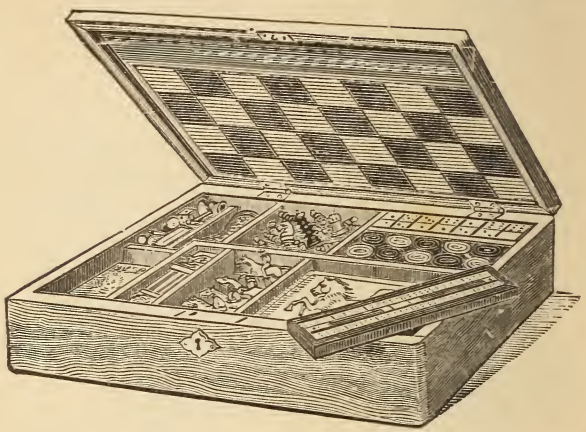

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THE

CHESS-PLAYER'S TEXT BOOK:

A CONCISE AND EASY INTRODUCTION TO THE GAME.

ILLUSTRATED BY NUMEROUS

Diagrams of Instructive Situations.

BY

HOWARD STAUNTON,

AUTHOR OF "THE CHESS-PLAYER'S HANDBOOK," "COMPANION," ETC.

LONDON:

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PREFACE.

THE following pages were written to accompany the very elegant Chessmen with which the Designers have complimented the Author by associating his name.

Being intended only for beginners, they are divested as much as possible of whatever might appear perplexing or repulsive ; and the examples for study presented in the order conceived to be the most natural and easy for apprehension.

To profit fully by these examples the learner will do well, when he is thoroughly conversant with the preliminary matter of the first six chapters, to restrict himself to the examination of one position at a sitting. Let him commence, for instance, with the easy Check-mate of Diagram No. 4, and when he *quite* comprehends the object of each move, proceed to the next diagram, and the next, and so on through the whole, in the sequence in which they appear. He will soon master this series of short contests wherein one or two pieces only are engaged on each side, and then be in a condition to enter on the study of the OPENINGS, when the conflict is begun with the full array of both armies in opposition.

In playing over the several demonstrations his labour will be greatly lightened, and his progress facilitated, by the use of the Chessmen to which we have alluded. To say nothing of their unquestionable superiority in form

and proportion to all others intended for actual play, the happy thought of distinguishing the Pieces appertaining to the King, so that no confusion can arise throughout the longest game between the *King's* Rooks and Knights and those belonging to the Queen,* renders them peculiarly adapted for the purposes of Chess Analysis: and is of itself sufficient, we hope, to entitle them to the preference of those amateurs who are seeking to improve their play.

H. STAUNTON.

* In the Registered Chessmen the *King's* Rook and Knight are distinguished from the same Pieces on the *Queen's* side by a small crown stamped on their summit.

THE

CHESS-PLAYER'S TEXT BOOK.

BOOK I.

CHAPTER I.

POSITION OF THE CHESS-BOARD AND ARRANGEMENT OF THE MEN FOR BATTLE.

THE GAME OF CHESS is played by two parties, each having a mimic army of sixteen warriors, upon a board of sixty-four squares. These squares are usually coloured white and black alternately, and it has become a rule that the Chess-board shall be so placed that each party has a *white* square at his right-hand corner.

Diagram No. 1 exhibits the board and Chess-men duly arranged for the commencement of the game.

Each party, it is seen, has two ranks of men; on the first stand the Officers, or Pieces, as we term them, and on the next the Pawns; and, for the purposes of distinguishing these forces, the Pieces and Pawns of one party are of a different colour to those of the other.

The eight superior Pieces, on each side, are :—

A King, ...

A Queen, ...

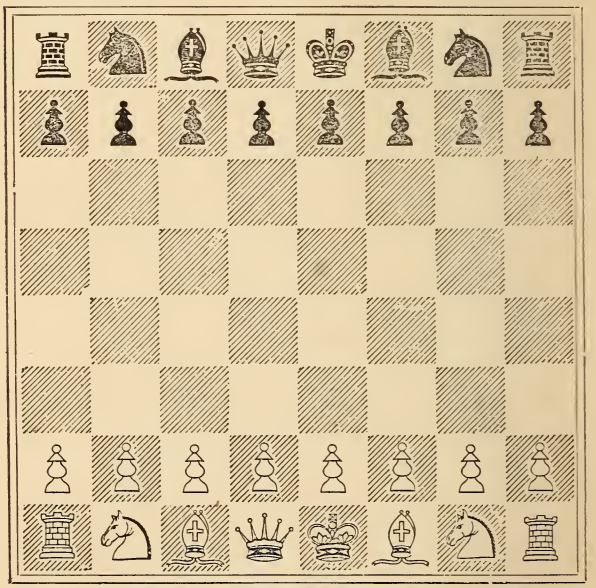
Two Rooks or Castles (as they are indiscriminately called), ...

Two Bishops, ...

Two Knights, ...

And each of these pieces has his Pawn or Foot Soldier . . . . .

DIAGRAM No. 1. BLACK.



WHITE.

The King and Queen occupy the centre squares of the first, or, as it is generally called, the "royal" line, and each is supported by a Bishop, a Knight, and a Rook; while in front, before them, stand the eight foot-soldiers in a row.* The pieces on the side of the King are called the King's, as the King's Bishop, King's Knight, King's Rook; and the Pawns before them, the King's Pawn, King's Bishop's Pawn, King's Knight's Pawn, and King's Rook's Pawn. In like manner, the Pieces and Pawns on the Queen's side are called the Queen's.†

When perfectly conversant with the titles of the men, and the proper method of arranging them for battle, which, with the assistance of the foregoing diagram, he may become in half an hour's practice, the learner should acquire a knowledge of the moves and powers of the forces, to attain which the aid of some chess-playing acquaintance will be found greatly to facilitate him. He should then proceed to study the "Notation;" that is the method adopted in this country to describe the moves made by two players in their conduct of the game.

The following are the moves of the Pawns and Pieces:—

THE PAWN.—The Pawn moves forward in a straight line one square at each move, as from *h* to *f* (see diagram), excepting at the first move of each Pawn, when the

*In disposing the men for play, young players may avoid the very frequent error of misplacing their King and Queen by bearing in mind that the White King always stands on a Black square, and the Black King on a White one.

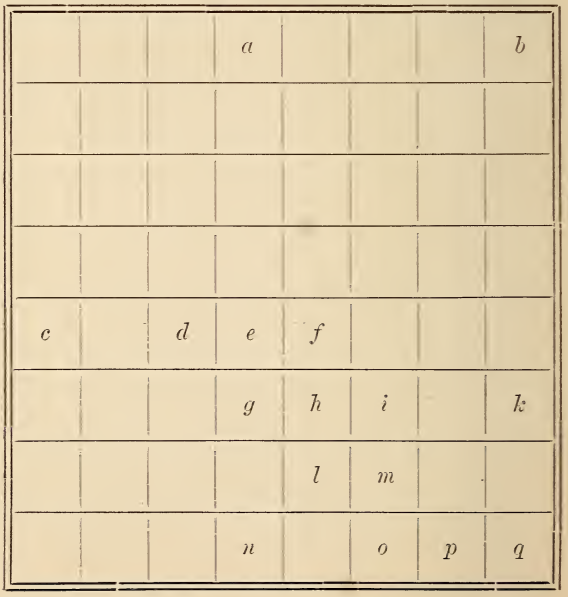
†It is not usual in Chess works to describe each piece at length; the following abbreviations are commonly adopted:—

K.	for King.
Q.	„ Queen.
R.	„ Rook.
B.	„ Bishop.
Kt.	„ Knight.
P.	„ Pawn.

player may, if he please, advance the Pawn two squares, as from *l* to *f*. The Pawn captures his adversary obliquely in advance of his square; thus, supposing the Pawn to be at *l*, he might capture an adversary if on squares *g* or *i*. The Pawn cannot move off his file of squares except to capture an adversary as described.

THE KNIGHT.—The Knight has the most remarkable move of any piece on the board. He moves three squares in any direction from the one on which he is placed, and is the only piece allowed to pass over the head of any other. The move of the Knight will be more easily understood by referring to the diagram: thus, supposing the Knight to be on a square *p*, he would move onwards, either to the right or left, to *i*, or *k*, or in like manner, in

DIAGRAM No. 2.



another direction to *l*. A little practice will readily enable the learner to understand this move.

THE BISHOP.—The Bishop moves obliquely either backwards or forwards, and may move over any number of squares if the same are unoccupied. The Bishop, however, can only move upon squares of that colour on which he stood at the commencement of the game; consequently one Bishop moves along the Black squares, the other along the White. Supposing the Bishop to be placed on *o*, he could move obliquely to *l*, or to *k*.

THE ROOK OR CASTLE.—The Rook moves in a right line either forward, backward, or sideways, to any distance along the file of squares, if no other piece intervenes. Thus, the Rook at *q* may move either to *b* or *n*.

THE QUEEN.—The Queen's move possesses the moves and powers of the Bishop and Rook combined, moving either in a straight line or obliquely to any distance, if the intervening squares are unoccupied. Thus, supposing the Queen on *n*, the player could move either to *a* or *q*, *c* or *i*.

THE KING.—The King moves in every direction, but only one square at a time, and must always be at least one square distance from the adversary's King. Thus the King being on *h* could move to *g*, *e*, *f*, *i*, *m*, &c.

A very little diligence will enable him, by the aid of the following diagram, to master the system sufficiently; but here, as in the case of the powers and movements of the men, he will find the assistance of some one well grounded in the game of more avail than any written description.

DIAGRAM No. 3

BLACK.

Q. R.'s sq.	Q. Kt.'s sq.	Q. B.'s sq.	Q.'s sq.	K.'s sq.	K. B.'s sq.	K. Kt.'s sq.	K. R.'s sq.
Q. R.'s 8th	Q. Kt.'s 8th	Q. B.'s 8th	Q.'s 8th	K.'s 8th	K. B.'s 8th	K. Kt.'s 8th	K. R.'s 8th
Q. R.'s 2nd	Q. Kt.'s 2nd	Q. B.'s 2nd	Q.'s 2nd	K.'s 2nd	K. B.'s 2nd	K. Kt.'s 2nd	K. R.'s 2nd
Q. R.'s 7th	Q. Kt.'s 7th	Q. B.'s 7th	Q.'s 7th	K.'s 7th	K. B.'s 7th	K. Kt.'s 7th	K. R.'s 7th
Q. R.'s 3rd	Q. Kt.'s 3rd	Q. B.'s 3rd	Q.'s 3rd	K.'s 3rd	K. B.'s 3rd	K. Kt.'s 3rd	K. R.'s 3rd
Q. R.'s 6th	Q. Kt.'s 6th	Q. B.'s 6th	Q.'s 6th	K.'s 6th	K. B.'s 6th	K. Kt.'s 6th	K. R.'s 6th
Q. R.'s 4th	Q. Kt.'s 4th	Q. B.'s 4th	Q.'s 4th	K.'s 4th	K. B.'s 4th	K. Kt.'s 4th	K. R.'s 4th
Q. R.'s 5th	Q. Kt.'s 5th	Q. B.'s 5th	Q.'s 5th	K.'s 5th	K. B.'s 5th	K. Kt.'s 5th	K. R.'s 5th
Q. R.'s 5th	Q. Kt.'s 5th	Q. B.'s 5th	Q.'s 5th	K.'s 5th	K. B.'s 5th	K. Kt.'s 5th	K. R.'s 5th
Q. R.'s 4th	Q. Kt.'s 4th	Q. B.'s 4th	Q.'s 4th	K.'s 4th	K. B.'s 4th	K. Kt.'s 4th	K. R.'s 4th
Q. R.'s 6th	Q. Kt.'s 6th	Q. B.'s 6th	Q.'s 6th	K.'s 6th	K. B.'s 6th	K. Kt.'s 6th	K. R.'s 6th
Q. R.'s 3rd	Q. Kt.'s 3rd	Q. B.'s 3rd	Q.'s 3rd	K.'s 3rd	K. B.'s 3rd	K. Kt.'s 3rd	K. R.'s 3rd
Q. R.'s 7th	Q. Kt.'s 7th	Q. B.'s 7th	Q.'s 7th	K.'s 7th	K. B.'s 7th	K. Kt.'s 7th	K. R.'s 7th
Q. R.'s 2nd	Q. Kt.'s 2nd	Q. B.'s 2nd	Q.'s 2nd	K.'s 2nd	K. B.'s 2nd	K. Kt.'s 2nd	K. R.'s 2nd
Q. R.'s 8th	Q. Kt.'s 8th	Q. B.'s 8th	Q.'s 8th	K.'s 8th	K. B.'s 8th	K. Kt.'s 8th	K. R.'s 8th
Q. R.'s sq.	Q. Kt.'s sq.	Q. B.'s sq.	Q.'s sq.	K.'s sq.	K. B.'s sq.	K. Kt.'s sq.	K. R.'s sq.

WHITE

From the above it will be seen that the eight squares which compose the first *rank* on either side, are each distinguished by the name of the piece which occupies it when the men are first drawn up in battle order. Thus, the square on which the King now stands is called the *King's square*, that on which the Queen stands the *Queen's square*, and so on with the other Pieces. The *files*, also, that is to say the rows of squares running from top to bottom of the board, are designated by the particular Piece which occupies the first square—for example, take

the K. R.'s square. Here the square on which the King's Rook stands at starting takes the name of the Officer, and is known as the K. R.'s square.* The next square forward on the same file is called the *K.'s R.'s 2nd*, the next to that the *K.'s R.'s 3rd*, and so on up to the 8th square.

As the same mode of describing the squares is adopted by both players, White's *first* rank of squares is Black's *eighth*, and *vice versâ*. A little consideration and practice will render this method of notation quite familiar to the student. He should begin by setting up the men in due array; after a few repetitions, and comparing their positions with the first diagram, he will soon be enabled to arrange them correctly without referring to the book at all. It will then be well for him to clear the board of all but a single Piece, and practice with that until perfect in its movements; another and another may then be added, until the action of every one is as easy to him as the alphabet.

As a first exercise he may begin by playing his Queen to her square (*i.e.*, her *first* square), then play her to Q.'s 5th square, then (diagonally) to Q.'s Rook's 8th square, then to Q.'s R.'s square, and then home again to her square. These directions, abbreviated in the manner described at page 3, would stand thus :—

1. Q. to her sq.
2. Q. to her 5th
3. Q. to her R.'s 8th
4. Q. to K. R.'s 8th
5. Q. to her R.'s sq.
6. Q. to her sq.

---

* Properly speaking, the squares on the *first rank* should be designated as "First," as "K.'s Rook's *first* square," &c.; but it is customary to use the word "square" only in this case, and to omit it and give the number of the square instead when the squares of other ranks are mentioned. Thus in playing a Knight to K. B.'s 3rd square, we describe the move as merely Kt. to K. B.'s 3rd; but if the Knight were played to K. B.'s 1st square or K.'s 1st square, the move would be described as Kt. to K. B.'s square, or Kt. to K.'s square.

As a next exercise, he can place the King's Rook on King's Rook's square, and then play as follows :—

1. K. R. to his 4th
2. K. R. to Q. R.'s 4th
3. K. R. to Q. R.'s 8th
4. K. R. to K. R.'s 8th
5. K. R. to K. R.'s sq.

He might then add the Queen's Bishop, and play thus :—

1. Q. B. to K. R.'s 6th
2. Q. B. to K. B.'s 8th
3. Q. B. to Q. R.'s 3rd
4. Q. B. to his sq.

By practising with both Pieces and Pawns in succession, he will speedily be enabled to go through a game, or, at least, an opening of one, from book. Before, however, attempting this, it may be well for him to understand the technical terms in use among players, the relative value of his men, and the code of laws which govern the game, &c., &c.

CHAPTER II.

TECHNICAL TERMS IN USE AMONG CHESS PLAYERS.

CASTLING.

As a general rule, the King can move only one step in any direction, at a time, but he has the privilege, under certain restrictions, once in the game, of moving in conjunction with either of the Rooks two squares off. This compound movement is called *Castling*, and is performed thus :—The player wishing to Castle on his *King's side*, moves his *King to K. Kt.'s sq.*, and his *K.'s R. to K. B.'s sq.*

BEFORE CASTLING ON KING'S SIDE.

AFTER CASTLING ON KING'S SIDE.

If he Castle on the *Q.'s side* then he plays the *King to Q. B.'s sq.*, and the *Q.'s Rook to Q.'s sq.*

BEFORE CASTLING ON QUEEN'S SIDE.

AFTER CASTLING ON QUEEN'S SIDE.

The restrictions to this operation are :—

1st. The King must not be in check.

2nd. The King must not have moved.

3rd. The Rook he Castles with must not have moved.

4th. The King must not pass over or on to any square attacked by an enemy; and

5th. There must be no Piece either of his own or his adversary's between the King and the Rook he Castles with.*

CHECK AND CHECK-MATE.

When the King is attacked by any Piece or Pawn he is said to be in *check;* for it being a fundamental principle of the game that the King can never be taken, whenever any direct attack is made upon him, the player must be warned of his danger by the cry of *check*, whereupon he is compelled to do one of three things: viz., *to remove his King out of check or parry the danger by interposing a man between his King and the attacking Piece, or capture the checking man.*

When he can do none of these three things he is Check-mated, and the game is won by the other side.

If the King is *directly* attacked by the enemy, it is called a simple *check;* when the Piece or Pawn moved does not itself attack the King, but unmasks another which does, it is called a *discovered* check; and when both the Piece played, and the one unmasked, attack the King, they are said to give *double check*. There is also a fourth description of check, known as *perpetual check*, which arises when a player has two or more squares on which he can check the adverse King, and his opponent can only parry one check by affording an opportunity of another. If the checking player choose to persist in a repetition of those particular checks, the game must be abandoned as drawn.

STALE-MATE.

When a player has his King so circumstanced that, not being at the moment in check, he cannot move him without

* The act of Castling, like the ordinary moves, is best learned from the practical exemplification of a player; but as young amateurs are frequently at issue as to the conditions, we have thought it better to describe this movement fully, as well as by diagrams.

putting him in check. and at the same time has no other Piece or Pawn to move instead, he is said to Stale-mated, and the game must be relinquished as a drawn battle.

DRAWN GAMES.

In addition to the instances just cited, where the game is drawn by *perpetual check* or *stale-mate*, a drawn game may arise from neither party having sufficient force left to effect a Check-mate, as a King and a Kt. only, or a King and two Knights, &c. The game is considered drawn, too, when one party, having sufficient force left, is ignorant of the proper way to apply it, and fails to Check-mate his helpless opponent within the fifty moves prescribed by the 22nd law. It is drawn also where both parties persist in repeating the same move from fear of each other, or where they are left at the end with an equal force, as a King and Queen against a King and Queen, or a King and Rook against a King and Rook; when, except in peculiar cases, the game is resigned as null.

SMOTHERED OR STIFLED MATE.

A Check-mate which is occasionally given by the Kt. when the adverse King is hemmed in or stifled by his own forces.

FOOL'S MATE.

The simplest and speediest of all Check-mates, being effected in two moves, *ex. gr.*:—

WHITE.	BLACK.
1. P. to K. Kt.'s 4th	1. P. to K.'s 4th
2. P. to K. B.'s 4th	2. Q. to K. R.'s 5th. Check-mate

SCHOLAR'S MATE

Is a Check-mate occasionally given at the outset of a game to an inexperienced player, thus :—

WHITE.	BLACK.
1. P. to K.'s 4th	1. P. to K.'s 4th
2. K. B. to Q. B.'s 4th	2. K. B. to Q. B.'s 4th
3. Q to K. R.'s 5th	3. P. to Q.'s 3rd
4. Q. takes K. B.'s P.	Check-mate.

GAMBIT

Is derived from an Italian phrase in wrestling, and signifies a feint by which the adversary is tripped up. In Chess it is used to designate those openings in which a Pawn is sacrificed at the beginning, for the purpose of leading the enemy into difficulties. The most important Gambit, and one which includes several others, is called the King's Gambit, begun as follows :—

WHITE.	BLACK.
1. P. to K.'s 4th	1. P. to K.'s 4th
2. P. to K. B.'s 4th	2. P. takes P.

The Pawn thus offered for capture by White is called the Gambit Pawn, and when it is taken by the adversary the opening becomes a Gambit.

GIUOCO PIANO.

An instructiive modification of the King's Kt.'s game, beginning thus :—

WHITE.	BLACK.
1. P. to K.'s 4th	1. P. to K.'s 4th
2. K. Kt. to B.'s 3rd	2. Q. Kt. to B.'s 3rd
3. K. B. to Q. B.'s 4th	3. K. B. to Q. B.'s 4th

TAKING A PAWN EN PASSANT OR IN PASSING.

Is the privilege which a Pawn has of taking an adverse Pawn which passes it, by making two steps on the first move.*

QUEENING A PAWN OR ADVANCING A PAWN TO QUEEN.

When a player has managed to advance a Pawn to the the eighth or extreme square of a file, it assumes the rank and power of a Queen, or any other officer he thinks best; and this called Queening a Pawn. (See the 21st law.)

PASSED PAWN.

A Pawn which cannot be obstructed in its march by any adverse Pawn, is said to be a Passed Pawn.

* When learning the moves of a player, the young practitioner should make himself thoroughly master of this peculiarity, which is a constant source of error and misunderstanding among the inexperienced.

DOUBLED PAWN.

When two or more Pawns belonging to the same player are on the same file, the foremost one is termed a Doubled Pawn.

ISOLATED PAWN.

A Pawn which stands alone, without support and protection from his brother Pawns, is called an Isolated Pawn.

MARKED PAWN, OR PION COIFFE,

Is a peculiar game, in which one party undertakes to place a cap or ring on one of his Pawns, and to check-mate his adversary with that identical Pawn.

EN PRISE.

When a Piece or Pawn is in a situation to be taken by the enemy, it is said to be *en prise*.

FORCED MOVE.

Where a player has one legal move only at his command, it is called a *forced move*.

FALSE MOVE.

An illegal move, such as playing a Rook diagonally, a Bishop like a Knight, or Castling when the King is in check, or after he has been moved, is termed a *false move*.

THE EXCHANGE.

If a player contrive to gain a Rook for a Bishop or a Knight, he is said to have *won the exchange*.

MINOR PIECES.

The Bishop and Knight, in contra-distinction to the Queen and Rook, are described as *minor pieces*.

THE OPPOSITION.

A player is said to gain the Opposition when he has so manœuvred his King as to compel the adverse King to retreat or abandon the advantageous squares.

PARTY.

Derived from the French word *partie*, and occasionally used instead of "game."

TO INTERPOSE.

When the King is checked, or any valuable Piece attacked, the man placed between to ward off danger is said to be *interposed*.

J'ADOUBE.

An old French expression, signifying "I adjust," or "I replace," used by a player when he touches a man merely to rectify its position, without intending to play it. (See law 7th.)

RANK AND FILE.

The row of squares running from right to left are called *ranks*, while those which run from player to player are termed *files*.

SEIZING THE OPEN FILE.

When a player takes command of an unoccupied file of squares by planting his Queen or a Rook at one end of it, it is customary to say that he *seized the open file*.

CHAPTER III.

RELATIVE VALUE OF THE CHESS FORCES.

THE KING.

As the King can neither be exchanged nor captured, his relative value with the other Pieces cannot be estimated.

THE QUEEN.

The *average* value of the Queen is considered equivalent to two Rooks and a Pawn.

A ROOK.

A Rook is estimated of the worth of a Bishop and two Pawns, or a Knight and two Pawns. Two Rooks may be exchanged for three minor Pieces.

A BISHOP AND A KNIGHT.

These Pieces, practically considered, are of equal value, though the advantage, if there is any, is thought to be on the side of the former.

A PAWN

Stands lowest in the scale of powers, being usually calculated at about one-third the value of a Bishop or a Knight.

CHAPTER IV.

THE LAWS OF THE GAME.

THE following laws, with some trifling variations, have been in general use for the last fifty years. A few years since they were revised by a Committee of the London Chess Club, established in 1807, and are now universally adopted by all the Chess Clubs of Great Britain.

I.

The Chess-board must be so placed that each player has a white corner square nearest his right hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

II.

If a Piece or Pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

III.

Should a player, at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

IV.

If a player, undertaking to give the odds of a Piece or Pawn, neglect to remove it from the board, his adversary, after *four* moves have been played on each side, has the choice of proceeding with or recommencing the game.

V.

When no odds are given, the players must take the first move of each game alternately, drawing lots to

determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

VI.

The player who gives the odds has the right of moving first in each game, unless otherwise agreed. Whenever a Pawn is given, it is understood to be always the King's Bishop's Pawn.

VII.

A Piece or Pawn touched must be played, unless at the moment of touching it the player say, "*J'adoube*," or words to that effect: *but if a Piece or Pawn be displaced or overturned by accident it may be restored to its place.*

VIII.

While a player holds the Piece or Pawn he has touched, he may play it to any other than the square he took it from; but having quitted it, he cannot recall the move.

IX.

Should a player take one of his adversary's Pieces or Pawns without saying "*J'adoube*," or words to that effect, his adversary may compel him to take it; but, if it cannot be legally taken, he may oblige him to move the King; should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

X.

Should a player move one of his adversary's men, his antagonist has the option of compelling him—1st, to replace the Piece or Pawn, and move his King; 2nd, to replace the Piece or Pawn and take it; 3rd, to let the Piece or Pawn remain on the square to which it had been played, as if the move were correct.

XI.

If a player takes one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to

take it with a Piece or Pawn that can legally take it, or to move his own Piece or Pawn which he touched.

XII.

Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

XIII.

If a player make a false move—*i.e.*, play a Piece or Pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties—viz., 1st, of compelling him to let the Piece or Pawn remain on the square to which he played it; 2nd, to move correctly to another square; 3rd, to replace the Piece or Pawn and move his King.

XIV.

Should a player move out of his turn, his adversary may choose whether both moves should remain, or the second be retracted.

XV.

When a Pawn is first moved in a game, it may be played one or two squares; but in the latter case the opponent has the privilege of taking it *en passant* with any Pawn which could have taken it had it been played one square only. A Pawn cannot be taken *en passant* by a Piece.

XVI.

A player cannot Castle in the following cases:—

1. If the King or Rook have been moved.
2. If the King be in check.
3. If there be any Piece between the King and the Rook.
4. If the King pass over any square attacked by one of the adversary's Pieces or Pawns.

Should a player Castle in any of the above cases, his adversary has the choice of three penalties, viz., 1st, of insisting that the move remain; 2nd, of compelling him

to move the King; 3rd, of compelling him to move the Rook.

XVII.

If a player touch a Piece or Pawn that cannot be moved without leaving the King in check, he must replace the Piece or Pawn and move his King; but if the King cannot be moved, no penalty can be inflicted.

XVIII.

If a player attack the adverse King without saying "Check," his adversary is not obliged to attend to it; but if the former, in playing his next move, were to say "Check," each player must retract his last move, and he that is under check must obviate it.

XIX.

If the King has been in check for several moves, and it cannot be ascertained how it occurred, the player whose King is in check must retract his last move and free his King from the check; but if the moves made subsequent to the check be known, they must be retracted.

XX.

Should a player say "Check" without giving it, and his adversary, in consequence, move his King, or touch a Piece or Pawn to interpose, he may retract such move, provided his adversary has not completed his last move.

XXI.

Every Pawn which has reached the 8th or last square of the chess-board must be immediately exchanged for a Queen, or any other Piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

XXII.

If a player remain at the end of the game with a Rook and a Bishop against a Rook, with both Bishops only, with Knight and Bishop only, &c., he must Check-mate

his adversary in fifty moves on each side at most, or the game will be considered drawn; the fifty moves commence from the time the adversary gives notice that he will count them. The law holds good for all other Check-mates of Pieces only, such as Queen, or Rook only, Queen against a Rook, &c., &c.

XXIII.

If a player agree to Check-mate with a particular Piece or Pawn, or on a particular square, or engage to force his adversary to Stale-mate or Check-mate him, he is not restricted to any number of moves.

XXIV.

A Stale-mate is a drawn game.

XXV.

If a player make a false move, Castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a Piece or Pawn, or he will not be allowed to inflict any penalty.

XXV.

Should any question arise respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful disinterested bystanders, and their decision must be considered as conclusive.

CHAPTER V.

A FEW HINTS FOR AN INEXPERIENCED PLAYER.

BEFORE commencing a game be very careful that the men on both sides are in their proper places.

2. Habituate yourself to play indifferently either with the white or black men.

3. As nothing conduces so much to improvement as playing with fine players, never lose an opportunity of doing so by the silly pride of refusing to take odds.

4. Play invariably according to the strict laws of the game: neither recalling a move yourself, nor permitting your adversary to retract one.

5. Do not acquire the bad habit of hovering with your hand over the board: it annoys your opponent, and will beget, on your own part, a feeble, hesitating style of play that is fatal to excellence.

6. Learn to play slowly:

"————————other graces
Will follow in their proper places."

7. Exhibit no impatience when your adversary moves slowly: but look upon his tardiness as a compliment to your skill.

8. Never play too many games at a sitting.

And, lastly, When your game is hopeless, surrender at once, and with a good grace, and do not permit the loss of it to discompose you over much.

CHAPTER VI.

GENERAL RULES AND OBSERVATIONS.

THE KING.—Beware of playing your King out early in the game, but rather Castle at once, and generally on the King's side. Be careful, however, when you have so Castled, of permitting an adverse Knight to gain possession unmolested of your K. Bishop's 4th sq.: and *never, without due consideration*, be tempted to throw forward the Kt.'s and Rook's Pawns on the side you have Castled.

When your King is checked, it is better mostly to interpose a man that attacks the checking Piece, than one that simply covers the check.

Avoid, if possible, subjecting your King to a *discovered check*.

Do not be over fond of giving check to the adverse King; but when by so doing you can force him to move, *and thus prevent his Castling*, it is frequently desirable to check him.

Always bear in mind that however dangerous it may be to play the King into the field during the heat of the fray, when the superior Pieces are exchanged, he should be brought immediately to the support of your Pawns: the fate of the game in such cases being generally dependent on the rapidity and skill displayed in manœuvring this then important auxiliary.

The Queen.—It is rarely good to play the Queen out

early, because she is liable to attack from inferior enemies, and, in retreating her, many moves are lost. Besides, her power is so much greater when she is sustained by other pieces, that to make an attack with her alone is highly injudicious.

Be cautious of playing her in front of your King; and never employ her to protect or attack any point, if you can do the same as well with a subordinate.

The Rook has not much scope for action at the opening of the game, but towards the end he becomes an all-important officer.

One of the strongest inducements to a good player for bringing out the other pieces early is that his Rooks may come into play.

When the game is tolerably developed, it is frequently desirable to get command of an *open file* by planting a Rook at one end of it; and when possession is thus obtained, if your adversary endeavour to dislodge you by playing one of his Rooks on the same file, you should defend the one Rook with your other, rather than exchange Rooks, or give up the position. This is technically termed Doubling the Rooks; and placed thus one before the other on the same file, where they can mutually sustain one another, they are as strong as a Queen.

The Bishop.—When each party begins by playing his K.'s Pawn to K.'s 4th sq., the King's Bishop is considered somewhat superior to the Queen's, since it can be brought into the game at once, and placed so as to attack the adversary on his weakest point—the K. Bishop's Pawn. If, while in this position, your adversary challenges an exchange of Bishops by moving his Q. Bishop to K.'s 3rd, it is not always desirable to exchange, because, although you double two of his Pawns on the King's file, you give him, at the same time, an opening for his King's Rook when he Castles.

Seldom or never play your King's Bishop to Q.'s 3rd before the Q.'s Pawn is moved, and, as a general rule, *when playing an open game*, do not move the Q.'s Pawn *one step* only *before* you bring out the K.'s Bishop, as you thereby afford him but the *King's 2nd square* to go to.

When the other pieces are off the field, and you are left with a Bishop and two or three Pawns, it is often advisable to keep your Pawns on squares of a different colour to those on which your Bishop moves, as he can then prevent the adverse King from coming near them; *but when the game is decidedly against you* it is generally better to keep the Pawns on squares which the Bishop can defend.

When strong in Pawns at the end of a game, try to exchange off the enemy's Bishops, since they can impede the march of your Pawns more readily than either the Rooks or Knights; but do not *indiscriminately change your Bishops for Knights, or Knights for Bishops. Two Bishops at the termination of a game are stronger than two Knights, and one Knight usually better than a single Bishop.*

Towards the end, when you *have Pawns only* against an opponent's Bishop, it is mostly prudent to get the Pawns as soon as possible on squares of a different colour to the diagonal he travels on.

The Knight.—At the opening of a game the best place for the K.'s Knight is *K. B.'s 3rd sq.*, for it there attacks your adversary's K.'s P., if it has been moved to K.'s 4th, offers no obstruction to the march of your K.'s Bishop, and effectually prevents the opponent's Queen from being played to your K. R.'s 4th sq.

When you have played your Q.'s Kt. to K. B.'s 3rd sq., it is often serviceable to bring him round by K.'s 2nd to the K. Kt.'s 3rd, whence he may be moved at a proper juncture to K. B.'s 5th.

Remember that a Kt. with three or four Pawns at the

conclusion of a game is somewhat superior to a Bishop with an equal number of Pawns, since he can spring from White to Black, and thus attack on either coloured squares, whereas the Bishop can attack only on squares of the colour on which he moves.

The Pawn.—It is advisable generally so to play your Pawns that they shall not retard the movements of your own Pieces, and yet obstruct as much as possible those of your antagonist. Most players, therefore, strive to occupy the centre squares of the board with their Pawns pretty early in the game; but you should not be too eager to advance two Pawns abreast in the middle of the field *until you are able to maintain them there, either with superior Pieces or other Pawns.*

When you have two Pawns so advanced, should the adversary attack one of them with a Pawn of his, it is sometimes better to push the Pawn attacked another square than to take his Pawn, but you must always be careful of advancing your Pawns too far, because, unless supported, they are almost sure to fall. Pawns, in the game, are usually better at their fourth square than early at their sixth.

In an open game—that is, where both parties play P. to K.'s 4th at the beginning—it is not generally prudent to move the K. Kt.'s Pawn or Q. Kt.'s Pawn early in the opening, but you may do so advantageously in most of the *débuts.*

As your K. B.'s Pawn is the most vulnerable point, always have an especial eye to that, until, by Castling on your K.'s side, you have given it the support of a R. as well as the K.; and after Castling, be wary of advancing the Kt.'s Pawn that is before your K.

When your Pawns stand in a line, *diagonally*, take more than ordinary care to preserve the *topmost Pawn, and never*

forget that Pawns united have great power, and isolated, very little.

Be careful of advancing your Pawns far forward on either side until you see on which side your adversary Castles.

Keep in mind that a passed Pawn is an advantage almost always, when supported by another Pawn; that a Doubled Pawn is not in every case a disadvantage, if united with other Pawns; that a Pawn being less in value than a Piece, it is mostly better to defend with it than with the latter, and *that two Pawns in any situation can protect themselves against a King;* and, finally, forget not, when the end of the game approaches, where you have Pawns, or even a Pawn against a minor Piece, *that you may win, but that your antagonist, except in the rarest cases, never can.*

CHAPTER VII.

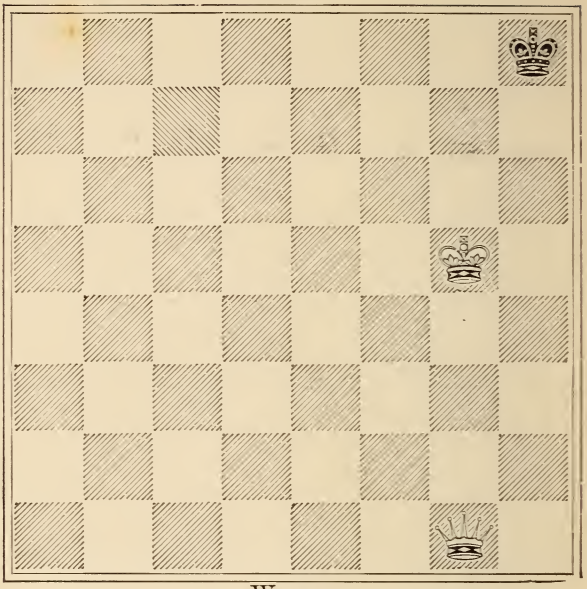
ENDING OF GAMES.

BEFORE proceeding to the study of works which treat of the several Openings, or systematic methods of beginning a game, it will greatly help to familiarise you with the powers of the Pieces if you devote a few hours to the consideration of the simpler class of Check-mates—that is to say, those where one party is left with his King alone against a King and Queen, a King and Rook, and the like.

HOW TO CHECK-MATE WITH THE KING AND QUEEN.

This is one of the easiest of all Check-mates: for, in the most adverse position for the King and Queen you can devise, they can force Check-mate in nine moves. The quickest way to proceed is by confining the solitary King to one side of the Chess-board with your Queen, and then bringing up your King to face him, after which Check-mate follows immediately. A very little practice with a friend will enable you to accomplish it. There is one danger, however, you must be warned of, namely, that of giving *Stale-mate* instead of Check-mate, an error young players are very apt to fall into when their opponent has only his King left. Take, for example, the following simple situation :—

DIAGRAM No. 4. BLACK.



WHITE.

Here we find (see the remarks on Notation, page 5) that the White King is at his Kt.'s 5th sq., the White Queen at King's Kt.'s sq., and the Black King at his Rook's sq. Now at this point an experienced player would see at a glance that Check-mate can be given in two moves, and would play first, King to his Bishop's 6th sq., and then, when the Black King moves to K. Rook's 2nd (the only square open to him) would move Queen to K. Kt.'s 7th sq., giving Check-mate : but the tyro, having an eye only to imprisoning the Black King, would perhaps play his King to Rook's 6th, instead of to Bishop's 6th sq., leaving the adverse King in the situation of *Stale-mate*. (See Stale-mate, page 10.)

To accustom you to the *notation*, it may be well when, by the assistance of a Chess-playing friend, you thoroughly comprehend the method of effecting Check-mate with the King and Queen, for you to write out the above situation, with the solution, in the abbreviated form adopted by

English writers on the game. They would stand thus :—

WHITE.	*Position.*	BLACK.
K. at his Kt.'s 5th.		K. at his R.'s sq.
Q. at K. Kt.'s sq.		

White to play first, and Check-mate* in two moves.

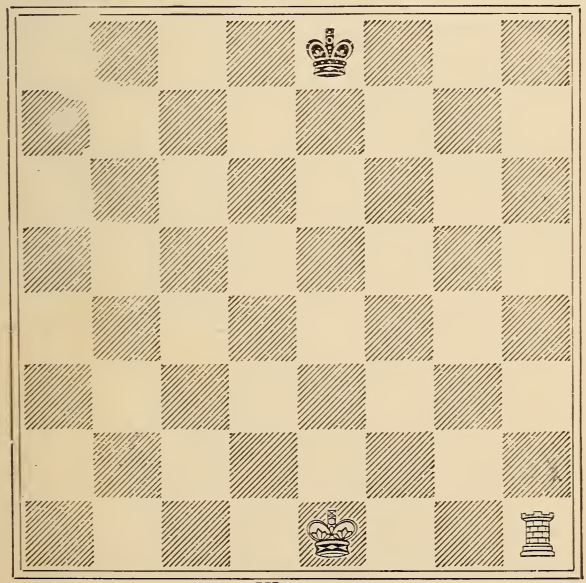
WHITE.	*Solution.*	BLACK.
1. K. to his B.'s 6th.		1. K. to R.'s 2nd.
2. Q. to K. Kt.'s 7th.		Check-mate.

HOW TO CHECK-MATE WITH THE KING AND A ROOK.

This, like the preceding, is an easy Check-mate, and may be mastered in a very short time. In the most favourable position the single King can take up, he cannot protract the Check-mate beyond eighteen or nineteen moves.

The annexed diagram, No. 5, and solution will show this plainly :—

DIAGRAM No. 5. BLACK.



WHITE.

* In nine cases out of ten even the word *Check-mate* is abridged, and *Mate* adopted in its stead ; but *Stale-mate* is always written in full.

The position here described in writing, would be given thus :—

WHITE.	BLACK.
K. at his sq.	K. at his sq.
K. R. at his sq.	

And the system of play to be adopted for effecting the Check-mate most speedily is the following :—

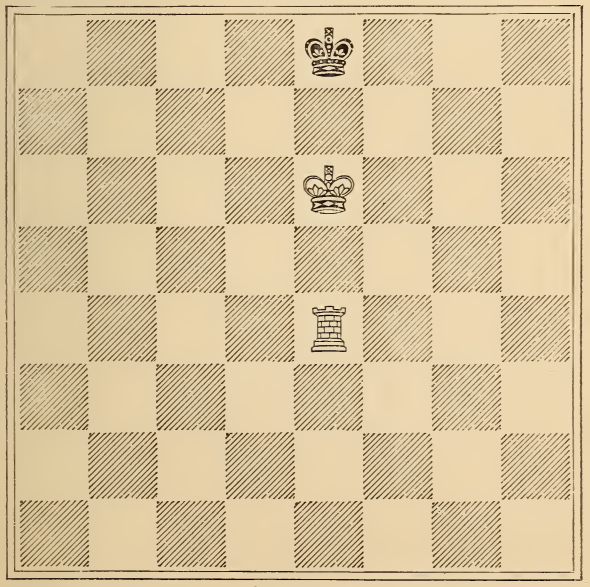
WHITE.	BLACK.
1. K. R. to his 7th.	1. K. to his B.'s sq.
(The object of this move, you will readily perceive, is to restrain the movements of the Black King to the extreme rank of squares; he would otherwise be enabled to march about the board, and delay the Check-mate considerably.)	(He might move to Q.'s sq., but, as you will soon understand, that would hasten his defeat.)
2. K. to his 2nd.	2. K. to his Kt.'s sq.
(Having so confined the adverse King that he can parade only backwards and forwards on the last rank of squares, you hasten to bring your King up to assist in giving the Check-mate.)	(He gains a little time by this move, since you are compelled to save your Rook by flight.)
3. R. to Q. R.'s 7th.	3. K. to K. B.'s sq.
4. K. to K.'s 3rd.	4. K. to K.'s sq.
(Your Rook being now secure for a few moves, you proceed to march forward with your King.)	
5. K. to K.'s 4th.	5. K. to Q.'s sq.
6. K. to Q.'s 5th.	6. K. to Q. B.'s sq.
7. K. to Q.'s 6th.	7. K. to Q. Kt.'s sq.
	(His only hope of delay is by thus attacking the Rook, when he can reach him.)
8. R. to K. R.'s 7th.	8. K. to Q. B.'s sq.
9. R. to K. Kt.'s 7th.	9. K. to Q. Kt.'s sq.
(This move of the Rook is indispensable. Check-mate can only be given *when the Kings are facing each other*, and you now compel Black to take up that position in three or four moves.)	(If he moves *opposite the White King*, Check-mate follows next move.)

WHITE.	BLACK.
10. K. to Q. B.'s 6th	10. K. to R.'s sq.
11. K. to Q. Kt.'s 6th.	11. K. to Kt.'s sq. (He is now obliged, having no other move, to face the opposing King.)

12. R. to K. Kt.'s 8th. Check-mate.

From these examples you will observe that to Check-mate either with the Queen or Rook it is necessary, as was before remarked, to drive the adverse King to one of the four sides of the Chess-board, and then march your own King up to confront him. Whenever you can bring the two Kings face to face, with one square only between them, and have the move, you may be sure of the game. In the subjoined position, Diagram No. 6, the Kings *are so placed;* and, although the Rook is

DIAGRAM No. 6. BLACK.



WHITE.

behind, or *masked* by his own King. White can Check-mate in three moves. Write out the situation of the men, and the moves by which the Check-mate is given thus :—

Position.

WHITE.	BLACK.
K. at his 6th.	K. at his sq.
R. at his K.'s 4th.	

White to play first, and Check-mate in three moves.

Solution.

WHITE.	BLACK.
1. R. to K.'s sq.	1. K. to Q.'s sq.
(This is what players technically call a *coup de repos;* the purpose of it is to force Black to move either to right or left, and then, by cutting him off from escape, on whichever side he goes, oblige him to return and face the White King again.)	(If he go to his B.'s sq. you play your Rook to K. Kt.'s sq., and by thus commanding all the squares on that file, compel him to go back again.)
2. R. to Q. B.'s sq.	2. K. to his sq.
(You *seize command of the open file* by this move, and leave the King no square but his own to fly to.)	
3. R. to Q. B.'s 8th. Check-mate.	

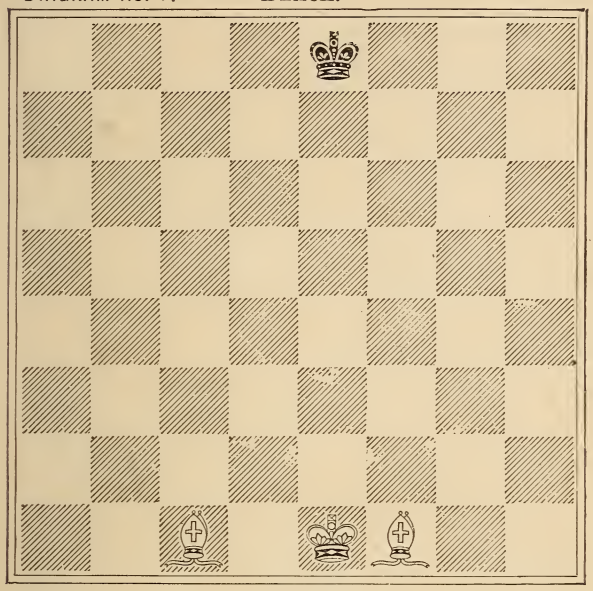
By setting up these Pieces in similar situations, and finding out the way to give the Check-mate a few times, you *will discover the principle*, and, knowing that, are not likely to have much difficulty in dealing the *coup de grace*, when you are fortunate enough to be left with such an advantage against an opponent.

This, however, is only an occasional case : it will generally happen that your adversary, even when you have a preponderance of power, has some man left upon the board besides his King, and when he has, the difficulty of Check-mating him is much enhanced. We shall give you several examples of this anon ; in the meantime we proceed to show :—

HOW TO CHECK-MATE WITH THE KING AND TWO BISHOPS.

Place the men as below :—

DIAGRAM No. 7. BLACK.



WHITE.

That is to say :—

WHITE.	BLACK.
K. at his sq.	K. at his sq.
K. B. at his sq.	
Q. B. at his sq.*	

And play as follows :—

WHITE.	BLACK.
1. K. B. to K. R.'s 3rd.	1. K. to Q.'s sq.
(This Check-mate can only be effected by driving the adverse King into one of the corners of the board; you play the Bishops, therefore, in the manner best calculated to prevent his getting into the centre of the field.)	(For the reasons just mentioned Black, of course, avoids the *corners of the board*.)

* This, and a few other positions, are borrowed from "The Chess-Player's Handbook," published by Mr. H. Bohn, a work to which the present brief little treatise may serve as an introduction.

WHITE.	BLACK.
2. Q. B. to K. B.'s 4th.	2. K. to his 2nd.
3. K. to his 2nd.	3. K. to K. B.'s 3rd.
(As the Bishops can now effectually prevent the Black King from crossing to the centre, you have time to play your own King forward.)	
4. K. to K. B.'s 3rd.	4. K. to his 2nd.
5. K. B. to K. B.'s 5th.	5. K. to K. B.'s 3rd.
6. K. to Kt.'s 4th.*	6. K. to his 2nd. (Still prudently evading the corner squares.)
7. K. to his Kt.'s 5th.	7. K. to Q.'s sq.
8. K. to his B.'s 6th.	8. K. to his sq.
9. Q. B. to his 7th. (Remark how every move now circumscribes the poor King's march.)	9. K. to his B.'s sq.
10. K. B. to Q.'s 7th.	10. K. to Kt.'s sq. (Nearer and nearer to the fatal angle.)
11. K. to his Kt.'s 6th.	11. K. to his B.'s sq.
12. Q. B. to Q.'s 6th. Ch.	12. K. to Kt.'s sq.
13. K. B. to Kt.'s 6th. Ch.	13. K. to his R.'s sq.
14. Q. B. to K.'s 5th. Check-mate.	

This is a Check-mate which rarely, very rarely, occurs; but it is so instructive a lesson in the play of the Bishop that you will do well to study it attentively.

THE KING AND TWO KNIGHTS.

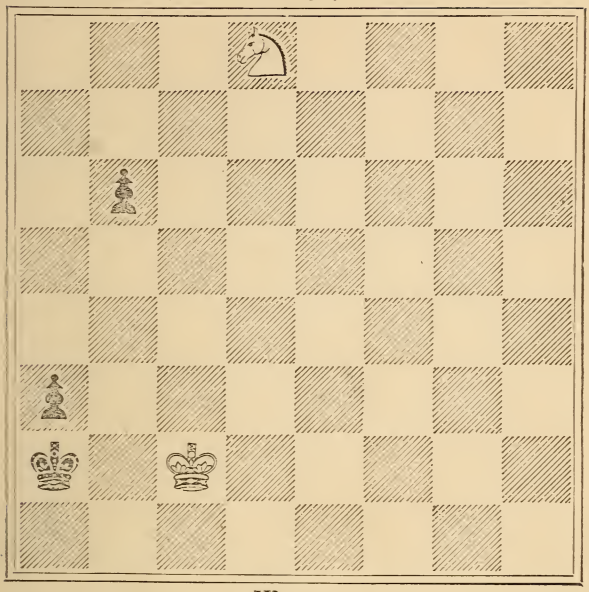
You will be surprised to learn that these Pieces cannot Checkmate the adverse King, if he make the best defence, *unless, indeed, he happen to have a Pawn or Pawns left, in which case, strange to say, it sometimes happens that he is Check-mated with a single Knight,* as in the annexed example.

---

* In describing the moves of the King, it is customary to say either K. to his Kt.'s 4th, or K. to K. Kt.'s 4th, K. to his B.'s 3rd, or K. to K. B.'s 3rd, indiscriminately. So, also, in speaking of the other pieces, it is common to say, K. B. to his 6th, as K. B. to K. B.'s 6th, or K. Kt. to his 5th, as K. Kt. to K. Kt.'s 5th, &c., &c.

Place the men as follows :—

DIAGRAM No. 8. BLACK.



WHITE.

That is to say :—

WHITE.	BLACK.
K. at Q. B.'s 2nd.	K. at Q. R.'s 7th.
Kt. at Q.'s 8th.	P. at Q. Kt.'s 3rd, and Q. R.'s 6th.

In this position Black's Pawns are actually assistants in his defeat; since, but for them, it would be impossible for the single Knight to give Check-mate; as it is, the game is very cleverly won, as you will see, in a few moves only, *ex. gr.* :—

WHITE.	BLACK.
1. Kt. to Q. B.'s 6th.	1. P. to Q. Kt.'s 4th.
2. Kt. to Q. Kt.'s 4th. Ch.	2. Kt. to Q. R.'s 8th.

WHITE.	BLACK.
3. K. to Q. B.'s sq.	3. P. to Q. R.'s 7th.

(As Black cannot evidently move his King without going into Check, which the principles of the game will not allow, he is obliged now to play the suicidal move of P. to Q. R.'s 7th, and leave his King without a square to escape to when the Kt. calls Check next move).

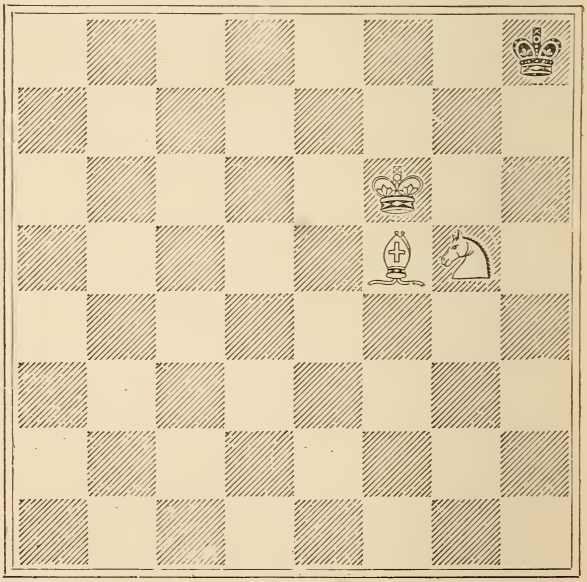
4. Kt. to Q. B.'s 2nd. Check-mate.

HOW TO CHECK-MATE WITH THE KING, A BISHOP, AND A KNIGHT.

This is a Check-mate of much greater difficulty than that with the two Bishops; but it is more elegant, and, from its admirable exemplification of the combined powers of very dissimilar Pieces, merits the nicest consideration.

Set up the Pieces as in Diagram No. 9:—

DIAGRAM No. 9. BLACK.



WHITE.

That is :—

WHITE.	BLACK.
K. at his B.'s 6th.	K. at his R.'s sq.
B. at K. B.'s 5th.	
Kt. at K. Kt.'s 5th.	

As in this Check-mate it is necessary, not only to drive the Black King into an angle of the board, *but into one which is commanded by the Bishop you may have* (*i.e.*, if you have a Bishop running on a *white diagonal*, the King must be forced into a corner square of *that colour ;* and if your Bishop runs on *Black squares*, you must compel the King, in the end, to move to a corner square *that is Black*). You will observe, on setting up the Pieces, that the Black King is most unfavourably posted for you, seeing that he occupies a corner square over which your Bishop, being of a different colour, has no control. This renders the analysis all the more improving.

WHITE.	BLACK.
1. Kt. to K. B.'s 7th. Ch.	1. K. to his Kt.'s sq.
2. B. to K.'s 4th.	2. K. to his B.'s sq.
3. B. to K. R.'s 7th.	3. K. to his sq.
4. Kt. to K.'s 5th.	4. K. to his B.'s sq., or variation A.

(The purport of the first three moves you will easily see through ; but it requires a great deal of experience to appreciate some of White's play from this point. You must be content, therefore, at present to take for granted that he plays in the way best calculated to effect Check-mate in the fewest possible moves.)

(To avoid confusion you are recommended to go patiently and considerately through the series of moves dependent on Black's playing his K. to his B.'s sq., before you examine the variation.)

5. Kt. to Q.'s 7th. Ch.	5. K. to his sq.
6. K. to his 6th.	6. K. to Q.'s sq.
7. K. to Q.'s 6th.	7. K. to his sq.

(This is Black's best play ; by moving to Q. B.'s sq. his defeat is only hastened.)

WHITE.		BLACK.
8. B. to K. Kt.'s 6th.	Ch.	8. K. to Q.'s sq.
9. Kt. to Q. B.'s 5th.		9. K. to Q. B.'s sq.
10. B. to K. B.'s 7th.		10. K. to Q.'s sq.
		(Here again Black plays in the best way to prolong the game.)
11. Kt. to Q. Kt.'s 7th.	Ch.	11. K. to Q. B.'s sq.
12. K. to Q. B.'s 6th.		12. K. to Q. Kt.'s sq.
13. K. to Q. Kt.'s 6th.		13. K. to Q. B.'s sq.
14. B. to K.'s 6th.	Ch.	14. K. to Q. Kt.'s sq.
15. Kt. to Q. B.'s 5th.		15. K. to Q. R.'s sq.
16. B. to Q.'s 7th.		16. K. to Q. Kt.'s sq.
17. Kt. to Q. R.'s 6th.	Ch.	17. K. to Q. R.'s sq.
18. B. to Q. B.'s 6th.	Checkmate.	

VARIATION A.

Place the men again as in the Diagram, and play the first four moves over as before; but at Black's fourth move, instead of K. to his B. sq., move K. to Q.'s sq., and go on thus:—

WHITE.	BLACK.
	4. K. to Q.'s sq.
5. K. to his 6th.	5. K. to Q. B.'s 2nd.
6. Kt. to Q.'s 7th.	6. K. to Q. B.'s 3rd.
	(His best move to escape the fatal White corner square. If he play instead K. to Q. Kt.'s 2nd, your proper move is the B. to Q.'s 3rd; and if, after this, he play K. to Q. B.'s 3rd, you can move your B. to Q. B.'s 4th, and after his next move play B. to Q. Kt.'s 5th, compelling him immediately to go into the angle.)
7. B. to Q.'s 3rd.	7. K. to Q. B.'s 2nd.
	(His best move, as a very little consideration will show you.)
8. B. to Q. Kt.'s 5th.	8. K. to Q.'s sq.
9. Kt. to K.'s 5th.	9. K. to Q. B.'s 2nd.
10. Kt. to Q. B.'s 4th.	10. K. to Q.'s sq.

WHITE.	BLACK.
11. K. to Q.'s 6th.	11. K. to Q. B.'s sq.
12. Kt. to Q. R.'s 5th.	12. K. to Q.'s sq.
13. Kt. to Q. Kt.'s 7th. Ch.	13. K. to Q. B.'s sq.
14. K. to Q. B.'s 6th.	14. K. to Kt.'s sq.
15. Kt. to Q.'s 6th.	15. K. to R.'s 2nd.
16. K. to Q. B.'s 7th.	16. K. to R.'s sq.
17. B. to Q. B.'s 4th.	17. K. to R.'s 2nd.

(Great care is always demanded when your adversary remains with his King alone, lest you suffer him to escape by a *Stale-mate;* for instance, if now, instead of moving the B., you were to play Kt. to Q. B.'s 8th, you leave his King no move, and *not being in check*, he is consequently *Stale-mated.*)

18. Kt. to Q. B.'s 8th. Ch.	18. K. to R.'s sq.
19. B. to Q.'s 5th. Checkmate.	

HOW TO WIN WITH A KING AND A PAWN.

In learning the moves, as previously directed, of some player, you will have been apprised of that peculiar privilege (see Law 21st, and page 19) which the Pawn has of obtaining promotion the moment he has contrived to reach the 8th square of the file on which he marches: a privilege that sometimes enables one party, by skilful manœuvring, to have two, and even three, Queens on the board at once.*

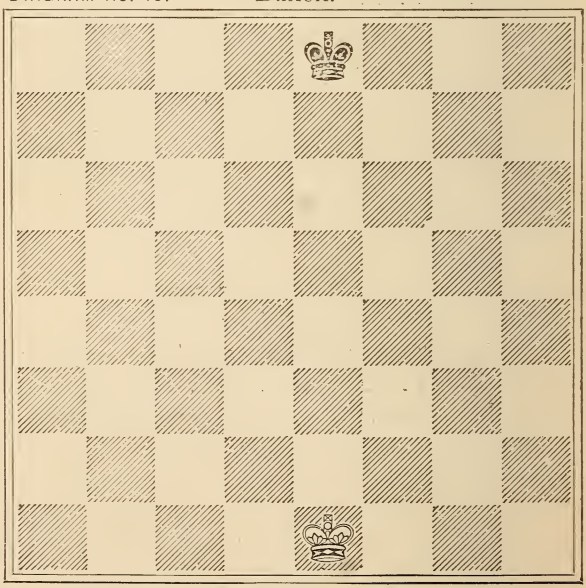
With such an advantage in prospect, it, of course, becomes a point of the highest possible importance throughout the game to know how and when a Pawn can be best advanced "to Queen." We must confine our attention now, however, merely to those cases where one side at the end of a game is left with his King and one or more Pawns against a King alone. When one Pawn only

* In "Queening" a Pawn, such Pawn *need not be exchanged for a Queen.* You may claim for it a Rook, or a Bishop, or a Knight, if either of those pieces will better suit the circumstances of your game.

remains, the greatest nicety of calculation is often required to know whether it can or cannot be queened, and in nine cases out of ten this depends upon which King can retain what among players is known as the *Opposition;* that is, in its simplest sense, the power of keeping back his rival King, by so playing that at the last, when they face each other with one square only intervening, the defending King shall be obliged to yield the opposite square, and suffer his adversary to get command of that to which the Pawn is marching for promotion.

The following situations will serve to illustrate, in some degree, the nature and importance of the "Opposition," but nothing short of practical experience can make you master of the subject in all its bearings. In the first place, suppose your own and the adversary's King to be on their respective squares, thus :—

DIAGRAM No. 10. BLACK.



WHITE.

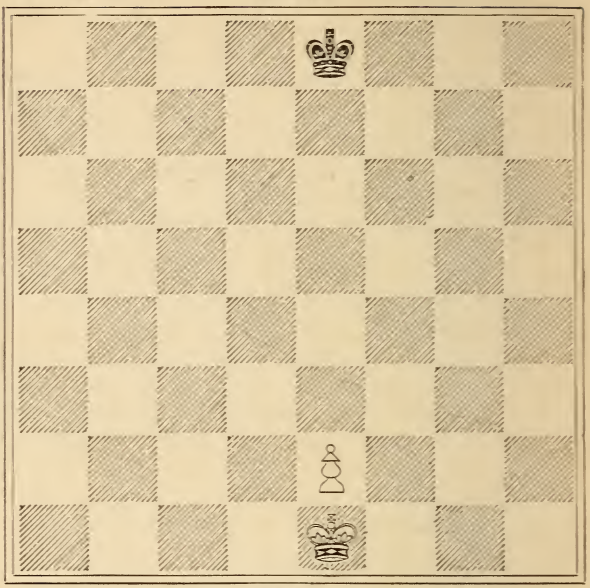
Observe, there are six squares—an even number—between your King and the opponent's. Now either party having to play can gain the opposition by moving so as to have an *odd* number of squares between the Kings. If you are to play, you take the *opposition* immediately by moving the K. to his 2nd, and by this step you are enabled to cross over to the other side of the board in any part; while your adversary is compelled, if you choose, to remain a comparative prisoner in his own territory. Two or three moves on either side will make this plain: suppose, then, we begin :—

WHITE.	BLACK.
1. K. to 2nd.	1. K. to his 2nd.
	(If Black play K. to his B.'s 2nd, or to Q.'s 2nd, you confront his King with yours, by playing on the next move K. to his B.'s 3rd, or K. to Q.'s 3rd.)
2. K. to his 3rd.	2. K. to his 3rd.
3. K. to his 4th.	

The two Kings are as near to each other as the laws of the game permit, and Black, it is obvious, must recede, or by moving on one side leave a passage for your King. The same thing occurs if the Kings are opposed diagonally, as you will find on placing your King at his Rook's sq., and the adversary's at his Q. R.'s sq., and then begin by moving your King to K. Kt.'s 2nd, his to Q. Kt.'s 2nd, &c., on the same diagonal until they face each other with one square betwixt them. No advantage, of course, could accrue to you by gaining the *opposition* when the Kings only are left, as in these cases, because a King cannot Check-mate a King; but when it is a contest between King and Pawns, the fate of the game oftentimes depends upon the relative position of the two Kings.

For example take the following end game (Diagram No. 11) :—

DIAGRAM No. 11. BLACK.



WHITE.

In this game, if White have to play he can win; but if Black play he can reduce the game to a drawn battle. Firstly, suppose White to begin:—

WHITE.	BLACK.
1. K. to Q.'s 2nd.	1. K. to his 2nd.
2. K. to his 3rd.	2. K. to his 3rd.

(In similar positions you will find, as a general rule, that your King must *lead* not *follow*, your Pawn.)

3. K. to his 4th.	3. K. to his B.'s 3rd.
4. K. to Q.'s 5th.	4. K. to K.'s 2nd.
5. K. to his 5th.	5. K. to B.'s 2nd.
6. K. to Q.'s 6th.	6. K. to his sq., or to B.'s sq.

(If Black plays K. to his B.'s 3rd, you advance the Pawn to K.'s 4th, then to K.'s 5th, and on his afterwards moving the K. to his sq., you regain the opposition by playing your King to his 6th.)

7. K. to his 6th, and then play forward the Pawn, winning easily.

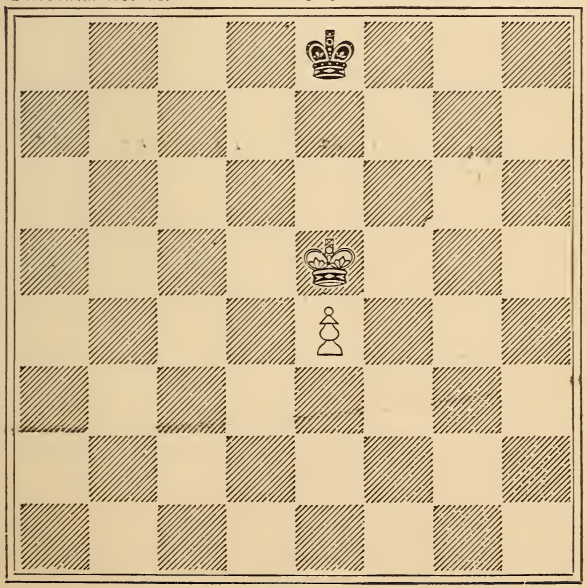
Now return the Pieces to their position on the Diagram, and suppose Black has the move.

WHITE.	BLACK.
	1. K. to his 2nd.
2. K. to Q.'s 2nd.	2. K. to his 3rd.
3. K. to his 3rd.	3. K. to his 4th.
4. K. to Q.'s 3rd.	4. K. to Q.'s 4th.
5. P. to K.'s 3rd, or to K.'s 4th. Ch.	5. K. to K.'s 4th.

And, play as you may, you can only draw the game, since Black will always retain the opposition.

Here is another position of the same kind :—

DIAGRAM No. 12. BLACK.



WHITE.

In this, having the move, you win readily by playing your King to his 6th, as in the previous example; but if Black have the move, he can draw the game, *ex. gr.*:—

WHITE.	BLACK.
	1. K. to his 2nd.
2. K. to K. B.'s 5th.	2. K. to B.'s 2nd.
3. P. to K.'s 5th.	3. K. to K.'s 2nd.
4. P. to K.'s 6th.	4. K. to K.'s sq.
	(If instead of moving the King thus he play to Q.'s sq., or to K. B.'s sq., you win. See variation B.)
5. K. to B.'s 6th.	5. K. to B.'s sq.
6. P. to K.'s 6th. Ch.	6. K. to his sq.

And you must either abandon the Pawn, or, by playing your King to his 6th, give Black Stale-mate.

VARIATION B.

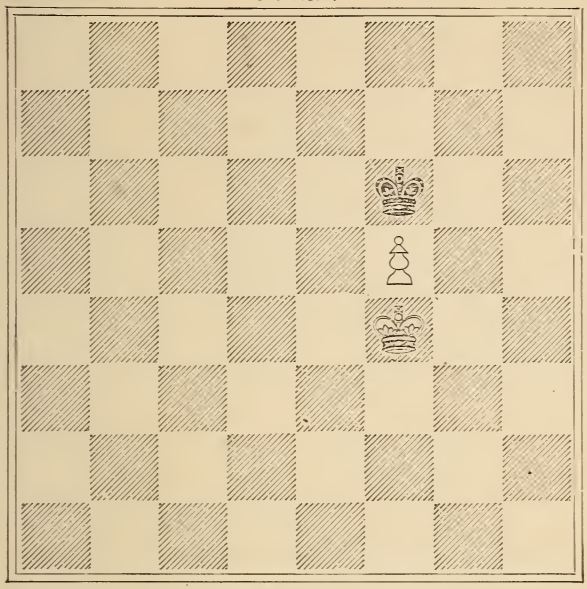
Place the Pieces again as in the diagram, and make the same moves until Black's 4th move, when proceed thus:—

WHITE.	BLACK.
	4. K. to Q.'s sq.
	(If to K. B.'s sq., White equally wins by first moving K. to B.'s 6th, then P. to K.'s 7th, and finally K. to B.'s 7th, Queening the Pawn next move.)
5. K. to his B.'s 6th.	5. K. to his sq.
6. P. to K.'s 7th.	6. K. to Q.'s 2nd.
7. K. to K. B.'s 7th.	7. Anywhere.

8. P. to K.'s 8th becomes a Queen, and, of course, wins.

In the next situation (Diagram No. 13), although you have the opposition, you will find it cannot be retained, owing to the position your Pawn occupies.

DIAGRAM No. 13. BLACK.



WHITE.

Here Black may draw whether he may have the move or not.

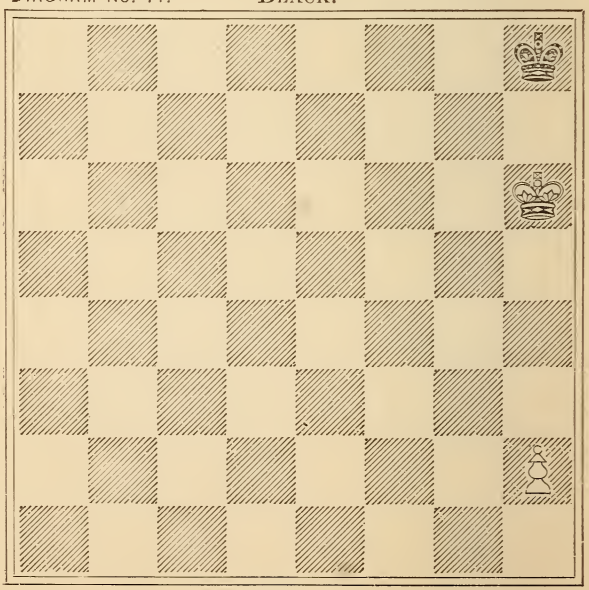
WHITE.	BLACK.
1. K. to his 4th.	1. K. to B.'s 2nd. (In like manner, if he moves first, he would play K. to B.'s 2nd, and then, on whichever side you played your King, whether to Kt.'s 4th or K.'s 4th, he would face him in the way before shown.)
2. K. to K.'s 5th.	2. K. to K.'s 2nd. (Gaining the opposition).
3. P. to K. B.'s 6th. Ch.	3. K. to B.'s 2nd.
4. K. to his B.'s 5th.	4. K. to his B.'s sq. (If he play to K.'s sq., or K. Kt.'s sq., he loses the game, as a very little consideration will show you.)
5. K. to to his 6th.	5. K. to K.'s sq. (Always retaining the opposition).

WHITE.	BLACK.
6. K. to his B.'s 5th.	6. K. to his B.'s 2nd.
(If you advance the Pawn, checking, you must abandon its next move, or give Stale-mate.)	
7. K. to Kt.'s 6th.	7. K. to his B.'s sq.
8. K. to Kt.'s 5th.	8. K. to his Kt.'s sq.
9. P. to K. B.'s 7th. Ch.	9. K. to B.'s sq.
(And you are obliged either to resign the Pawn, or play your King to his B.'s 6th, and give Stale-mate.)	

Study the foregoing positions attentively, and remember that the observations are equally applicable to a King and Pawn against a King alone, on every other file *except the K. Rook's file and Q. Rook's file*, on either of which the King *can always draw* the game, provided he gets before the Pawn on the same file, no matter how distant he may be from it.

The reason of these exceptions will soon be apparent if you examine Diagram No. 14.

DIAGRAM No. 14. BLACK.



WHITE.

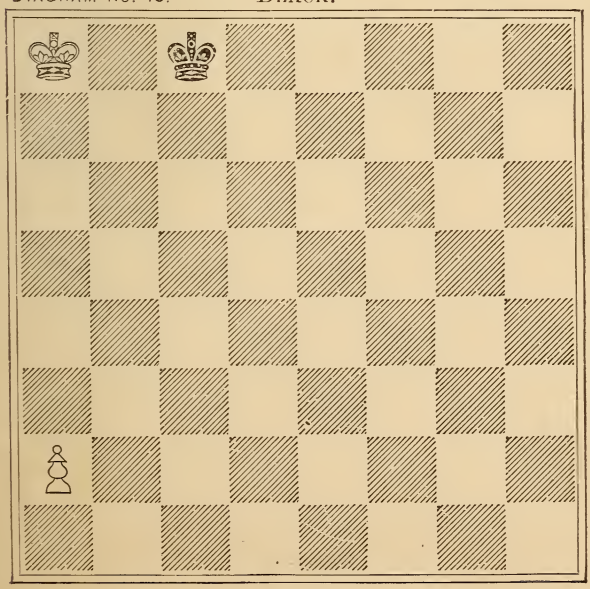
Here the Black King is already in possession of the square towards which the adverse Pawn is marching; and, as he will persist in playing only to the Kt.'s sq., and then back again to the R.'s sq., you will find it impossible to dislodge him. Nay, it often happens that when the player with the Pawn has even got possession of the Rook's sq. with his own King, he must rest content with the drawn battle. For example, look at Diagram No. 15.

In this situation the game must be drawn, whichever moves first; because if White attempts to make room for his Pawn to pass to the Q. R.'s 8th, the Black King will gain possession of the square himself; and if the White persevere in retaining the corner he must be *Stale-mated*. For instance :—

WHITE.	BLACK.
1. P. to Q. R.'s 4th.	1. K. to Q. B.'s 2nd.
2. P. to Q. R.'s 5th.	2. K. to Q. B.'s sq.

DIAGRAM No. 15.

BLACK.



WHITE.

WHITE.	BLACK.
3. K. to Q. R.'s 7th.	3. K. to Q. B.'s 2nd.
4. P. to Q. R.'s 6th.	4. K. to Q. B.'s sq.
5. K. to Q. R.'s 8th.	

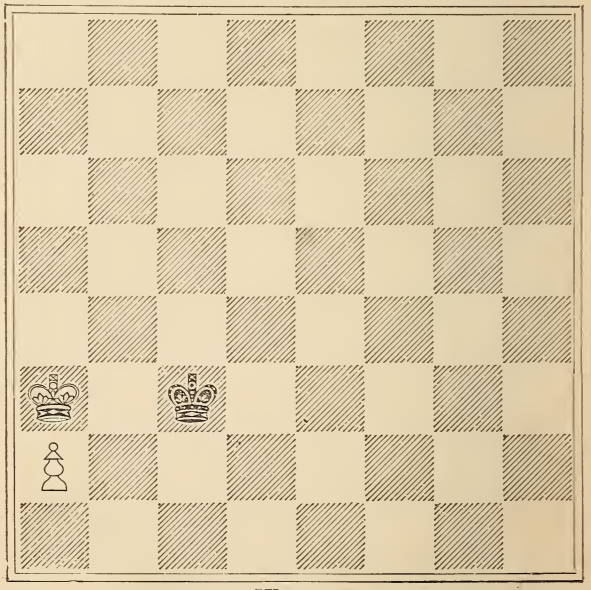
(If the White King now goes to Kt.'s 6th, in the hope of advancing his Pawn, Black will gain command of the corner sq., by moving first to Kt.'s sq., and then to R.'s sq.

	5. K. to Q. B.'s 2nd.
6. K. to Q. R.'s 7th.	6. K. to Q. B.'s sq.
7. K. to Q. R.'s 8th.	7. K. to Q. B.'s 2nd.
8. P. to Q. R.'s 7th.	8. K. to Q. B.'s sq.

And White is Stale-mated.

As this is an instructive peculiarity in the play of a King and Pawn against a King, you should examine the moves again and again, varying the position of the men occasionally, until you thoroughly comprehend the

DIAGRAM No. 16. BLACK.



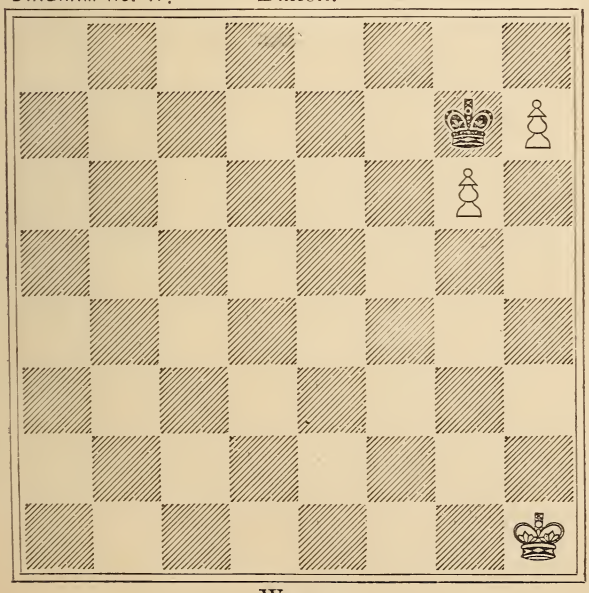
WHITE.

principle, both in theory and practice. In a short time you will discover that the result is the same whether the Kings are near or distant from the Pawn, and that Black can equally draw the game in this position (see Diagram No. 16) as in that previously given.

HOW TO WIN WITH THE KING AND TWO PAWNS AGAINST THE KING.

Two Pawns *united* can *always* win against the King alone; and in most cases two isolated Pawns win also. It frequently happens, however, that an inexperienced player when remaining at last with two united Pawns, is unable to Queen either, or suffers his adversary to get into Stale-mate. Take the following position :—

DIAGRAM No. 17. BLACK.



WHITE.

Here the Pawns *protect each other;* for if Black were to capture the hind one, the other goes to Queen, and the

same thing holds good in whatever part of the board they may be. On this account you have ample leisure to bring up your King to their support; but although the game is then won to a certainty by correct play, great care you will find is required to prevent its slipping through your fingers. Suppose you begin :—

WHITE.	BLACK.
1. K. to his R.'s 2nd.	1. K. to his R.'s sq. (If he move elsewhere, you may obviously Queen the Rook's Pawn at once.)
2. K. to his R.'s 3rd.	2. K. to his Kt.'s 2nd.
3. K. to his R.'s 4th.	3. K. to his R.'s sq.
4. K. to Kt.'s 5th.	4. K. to his Kt.'s 2nd.
5. P. to K. R.'s 8th. Becoming a Queen. Ch. (This is the only way to win; by any other play you will be liable to give Black Stale-mate.)	5. K. takes Q.
6. K. to R.'s 6th.	6. K. to his Kt.'s sq.
7. P. to K. Kt.'s 7th.	7. K. to his B.'s 2nd.
8. K. to his R.'s 7th. ("Queening" the Pawn next move, and then winning with ease.)	

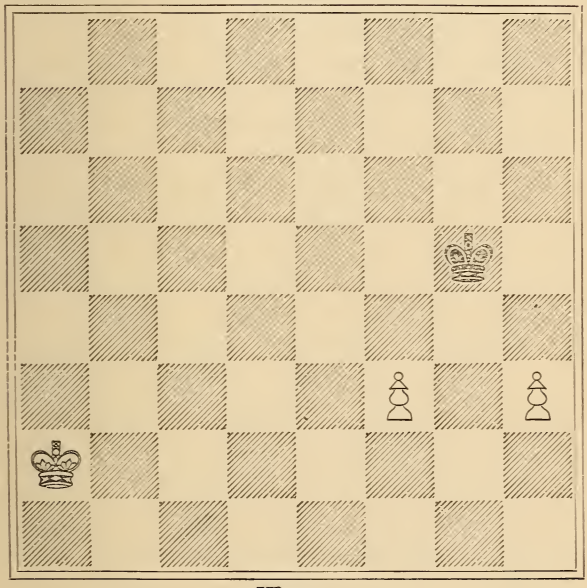
When the two Pawns are widely apart the instances are very rare in which the single King can prevent one or other going to Queen; and even when the two appear within his reach, as in the following situation (see Diagram No. 18), by good play the Pawn can be made to win.

At first view you would think it impossible, with the White King so distant, to save the Pawns; but a little examination will show you that in reality these two Pawns, though separated, as effectually protect each other as the united ones in the preceding Diagram. A few moves will place this beyond doubt :—

WHITE.	BLACK.
1. K. to Q. Kt.'s 3rd. (It is quite indifferent which party moves first.)	1. K. to his B.'s 4th. (If he move to attack either of the Pawns, the other can march on safely; the move given is, therefore, as good as any other.)

WHITE.	BLACK.
2. P. to K. R.'s 4th.	2. K. to his Kt.'s 3rd.
3. P. to K. B.'s 4th.	3. K. to his R.'s 3rd. (As before remarked, attacking either of the Pawns would be useless.)
4. P. to K. B.'s 5th.	4. K. to his Kt.'s 2nd.
5. P. to K. R.'s 5th.	5. K. to his B.'s 2nd. (If to R.'s 2nd. White of course advances the other Pawn.)
6. P. to K. R.'s 6th.	6. K. to his Kt.'s sq.
7. P. to K. B.'s 6th.	7. K. to R.'s 2nd.
8. P. to K. B.'s 7th. (Queening a Pawn next move.)	

DIAGRAM No. 18. BLACK.



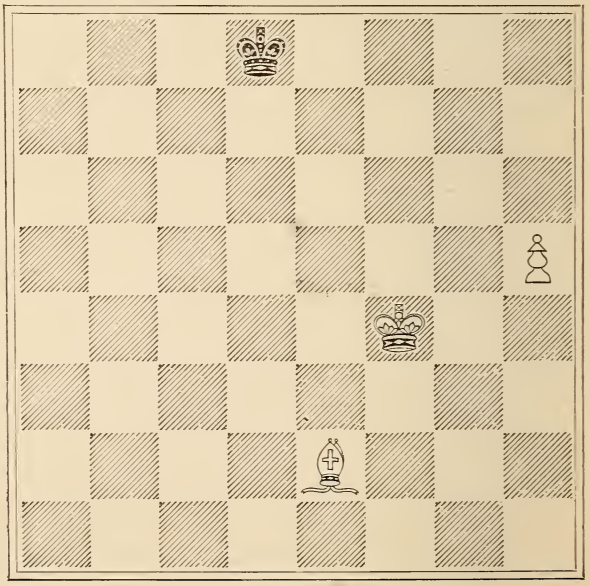
WHITE.

From these examples of Pawn play, which you ought to go over repeatedly before proceeding further, you will have learnt that a King and one Pawn will *generally* win against the solitary King; and that a King and two Pawns will *almost always* do so. You will take it for granted, there-

fore, that a Pawn supported by a minor Piece, as well as the King, must win with ease. In ninety-nine cases out of a hundred, it is true, he must; but there are two or three important exceptions to the rule, and with these we shall conclude the chapter.

The first has reference to a Pawn on a Rook's file; we have just before seen the difficulty of winning with a Rook's Pawn at the end: but you will hardly be prepared, from the examples given, to believe that, if you were left at the end of a game with a Rook's Pawn, and *a Bishop to support it*, you would be unable to win the game. Yet such will be occasionally the case, *when your Bishop does not command the corner square to which the Pawn is marching*, and the adverse King can get before your Pawn upon the Rook's file. Take, for instance, the subjoined position:

DIAGRAM No. 19. BLACK.



WHITE.

In this example, if Black has to move, you will find it impossible to do more than draw the game, since he is sufficiently near to get possession of his R.'s sq., from whence your Bishop, *being on a different coloured diagonal*, can never dislodge him.

A very few moves on each side will render this apparent.

WHITE.	BLACK.
	1. K. to his 2nd. (As a proof of the extreme nicety of calculation demanded in such cases, it may be mentioned that if he play the King to his sq., instead of to his 2nd, you can win the game.)
2. B. to Q. B.'s 4th, or Variation A.	2. K. to B.'s 3rd. (And you can neither prevent his reaching the R.'s sq., nor dispossess him of it, without sacrificing your Pawn, after which, of course, as a Bishop and King alone can never give Check-mate, the game must be drawn.)

VARIATION A.

WHITE.	BLACK.
	1. K. to his 2nd.
2. P. to K. R.'s 6th.	2. K. to his B.'s 2nd.
3. K. to his Kt.'s 5th.	3. K. to his Kt.'s sq.
4. K. to his Kt.'s 6th.	4. K. to R.'s sq.

And again, play as you will, the game must be drawn, either by your giving Stale-mate, or sacrificing the Pawn, or by permitting Black to move interminably from the R.'s sq. to an adjoining sq., and back again.

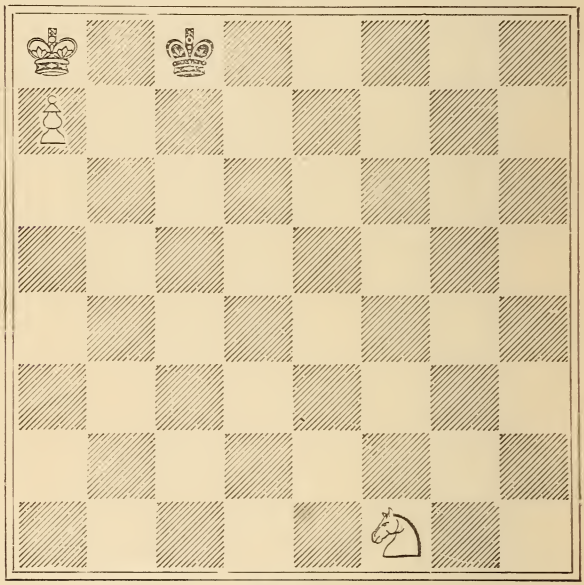
Diagram No. 20 is another proof that a single King may sometimes draw the game against the rival monarch with a Piece and Pawn.

In this situation White wins if *Black has to move*, but, having himself to play, can only draw the game, *ex. gr.*:—

WHITE.	BLACK.
1. Kt. to K.'s 3rd.	1. K. to Q. B.'s 2nd.
2. Kt. to Q.'s 5th. Ch.	2. K. to Q. B.'s sq.
3. Kt. to K.'s 7th. Ch.	3. K. to Q. B.'s 2nd.

And the Black King can always retain command of the same two squares, on whichever side he may be checked.

DIAGRAM No. 20. BLACK.



WHITE.

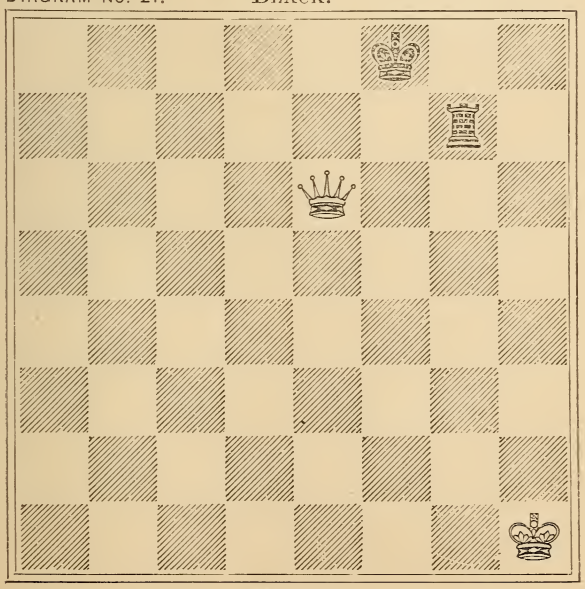
CHAPTER VIII.

WE have now to direct our attention to those terminations in which both parties are left with Pieces or Pawns towards the end of a game. In such cases the variations are, of course, more numerous and complicated than in the examples hitherto examined.

HOW TO WIN WITH THE KING AND QUEEN AGAINST THE KING AND A ROOK.

In this end game the superior force wins in all general positions, the only exceptions being those cases in which the other party escapes defeat by a Stale-mate, one of which is as follows :—

DIAGRAM No. 21. BLACK.



WHITE.

Here Black, having the move, can draw the game by the following ingenious mode of play :—

WHITE.	BLACK.
	1. R. to K. R.'s 2nd. Ch.
2. K. to his Kt.'s 2nd.	2. R. to K. Kt.'s 2nd. Ch.
3. K. to his B.'s 3rd.	3. R. to K. B.'s 2nd. Ch.
4. K. to his Kt.'s 4th.	4. R. to K. Kt.'s 2nd. Ch.

(It is evident that if you play behind your Q. he wins her by placing the R. at K.'s 2nd.)

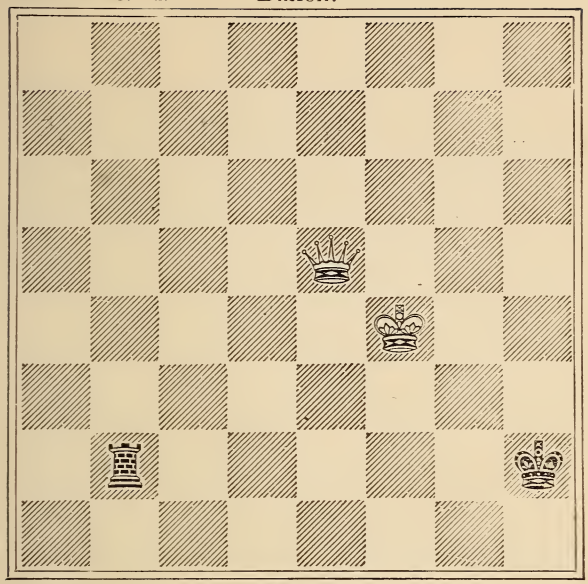
5. K. to his B.'s 5th.	5. R. to K. B.'s 2nd. Ch.
6. K. to his Kt.'s 6th	6. R. to K. Kt.'s 2nd. Ch.
7. K. to R.'s 6th.	7. R. to K. R.'s 2nd. Ch.

(And as you must Stale-mate his King if you take the Rook, he can persist in repeating the same checks, and thus draw the game. If, instead of playing your K. to R.'s 6th, you move to B.'s 6th. Black will play the R. to K. Kt.'s 3rd, Ch., &c.

With a few exceptional instances of this nature, you can always win with the Queen against the Rook. Your endeavour must be to separate the King and the Rook, by Checking the former, and driving him to one side of the board : and then, by Checking both King and Rook, you may often win the latter. Take the following instance (see Diagram No. 22).

In this position, which is given by the celebrated Lolli, were it your move, you would win at once by taking the Rook, Ch., &c. ; but Black has to play, and of the great variety of moves at his command, the best has been found to be R. to K. B.'s 7th, Ch., after which you can win his Rook, or give him Check-mate in a few moves. *ex. gr.* :—

DIAGRAM No. 22. BLACK.



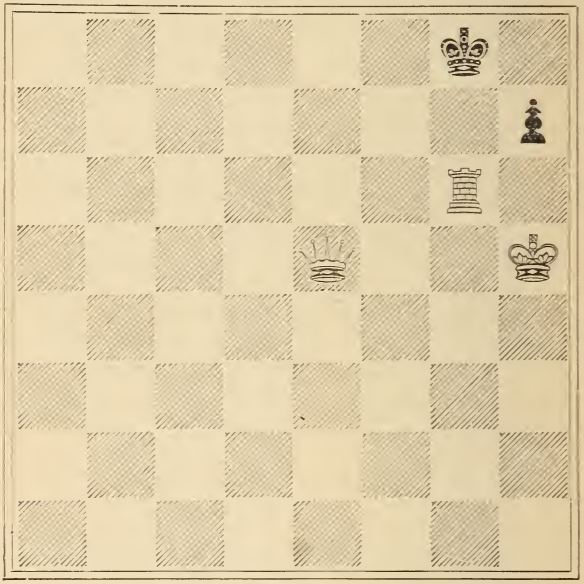
WHITE.

WHITE.	BLACK.
	1. R. to K. B.'s 7th. Ch.
2. K. to his 3rd. Dis. Ch.	2. K. to his Kt.'s 8th (best).
3. Q. to K. Kt.'s 3rd. Ch.	3. K. to his R.'s 8th. (He retires his King, seeing that if you take the Rook he is Stalemated.)
4. Q. to K. R.'s 4th. Ch.	4. R. to K. R.'s 7th.
5. Q. to K.'s sq. Ch.	5. K. to his Kt.'s 7th.
6. Q. to K. B.'s 2nd. Ch.	6. K. to his R.'s 6th. (If he play the King to his R.'s 8th you Check-mate him next move.)
7. Q. to K. B.'s 3rd. Ch.	7. K. to his R.'s 5th.
8. K. to his B.'s 4th.	8. R. to K. B.'s 7th. (His best way to delay the Check-mate.)
9. Q. takes R. Ch.	9. K. to his R.'s 4th.
10. Q. to her Kt.'s 6th.	10. K. to his R.'s 5th.
11. Q. to K. R.'s 6th. Check-mate.	

HOW TO WIN WITH THE KING AND QUEEN AGAINST THE KING, ROOK, AND PAWN.

With some few exceptions, the Queen wins also, though not so easily, against a Rook and Pawn. The two following diagrams exhibit both a won and a drawn game :—

DIAGRAM No. 23. BLACK.



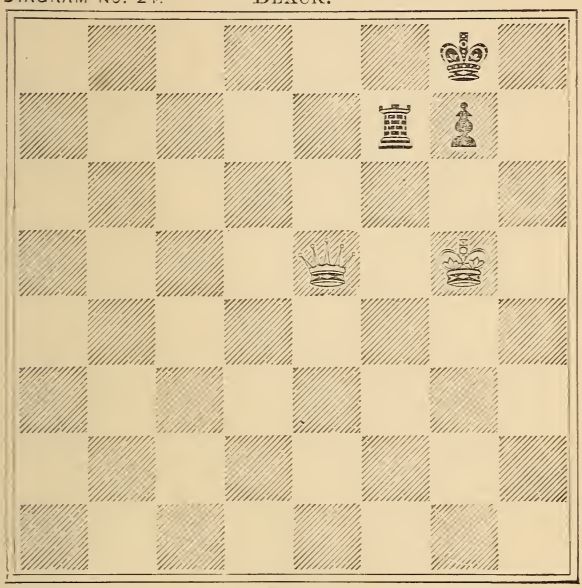
WHITE.

With the move. White in this position wins :—

WHITE.	BLACK.
1. Q. to K.'s 8th. Ch.	1. K. to his Kt.'s 2nd.
2. Q. to K.'s 7th. Ch.	2. K. to Kt.'s sq.
3. Q. to her 7th.	3. K. to his R.'s sq.
4. Q. to K. B.'s 7th.	4. R. to K. Kt.'s 2nd. (If he play R. to K. Kt.'s 8th, you may win it in two moves.)
5. Q. to K. B.'s 8th. Ch.	5. R. to K. Kt.'s sq.
6. Q. to K. B.'s 6th. Ch.	6. R. to K. Kt.'s 2nd.
7. K. to his R. 6th.	7. K. to his K. Kt.'s sq.
8. Q. takes R. Check-mate.	

In the next situation, which, like the former, is from Cozio's rare treatise, Black, playing first, can draw the game :—

DIAGRAM No. 24. BLACK.



WHITE.

WHITE.	BLACK.
	1. R. to K. B.'s 3rd.
2. Q. to K.'s 8th. Ch.	2. K. to his R.'s 2nd.
3. Q. to K. R.'s 5th. Ch.	3. K. to his Kt.'s sq.
4. Q. to K.'s 8th. Ch.	4. K. to his R.'s 2nd.
5. Q. to K.'s 7th.	5. R. to Kt.'s 3rd. Ch.
6. K. to his B.'s 5th.	6. R. to B.'s 3rd. Ch.

(And will always draw the game, either by perpetual Check, or by keeping the adverse King at a distance, so that he cannot co-operate with his Queen.)

THE KING AND QUEEN AGAINST THE KING AND TWO MINOR PIECES.

The Queen usually proves the conqueror against two

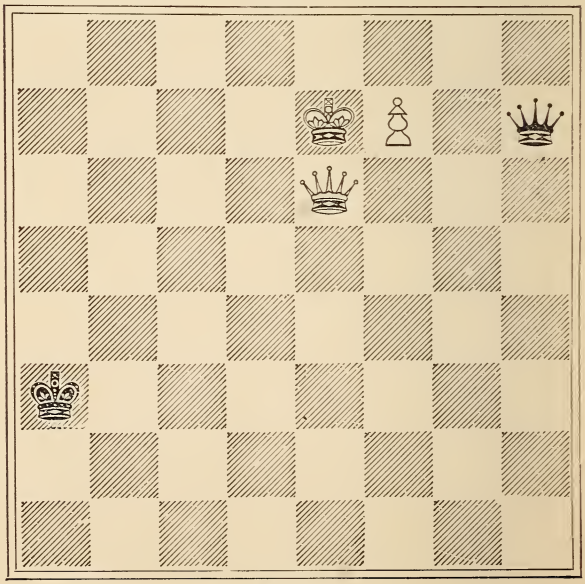
Bishops, or two Knights, or a Knight and Bishop; but there are many instances in which the weaker force may draw the game. For these we must be content to refer the student to the "Chess-Player's Handbook," pages 420—428, where he will find these end-games copiously examined.

HOW TO WIN WITH THE KING AND QUEEN AND A PAWN AGAINST THE KING AND QUEEN.

As a general rule, when one side is left with a Queen and Pawn against a Queen, the game ends in a drawn battle by means of perpetual Check: but when the Pawn has reached the 7th sq., and is besides supported by his King, situations of great interest occur, where the Pawn can be Queened, and the game won.

The following is one of this description :—

DIAGRAM No. 25. BLACK.



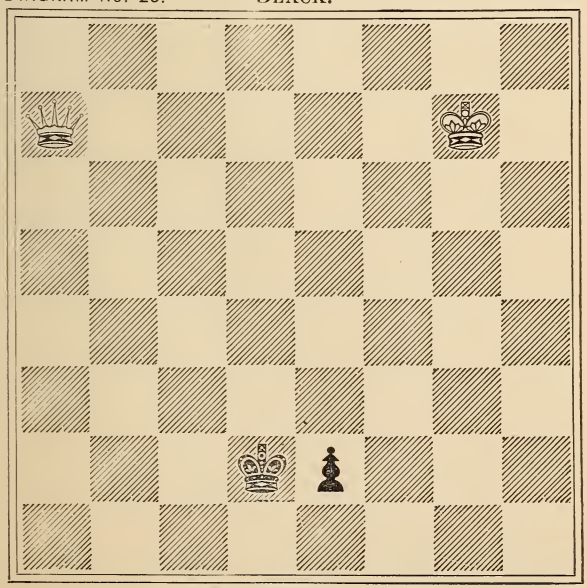
WHITE.

WHITE.	BLACK.
1. Q. to K. Kt.'s 4th.	1. K. moves. (If the Q. stirs, it is evident the Pawn could go to Queen.)
2. K. to K.'s 8th.	2. Q. to K. R.'s sq. Ch.
3. P. Queens, and wins.	

HOW TO WIN WITH THE KING AND QUEEN AGAINST THE KING AND ONE OR MORE PAWNS.

Knowing the amazing power of a Queen, you will readily surmise that in most cases she can stop and win the adverse Pawns in detail, but there are instances where even a single Pawn well advanced and sustained by its King, will draw the game. The first examples show the method of winning against a single Pawn, and also against two united Pawns.

DIAGRAM No. 26. BLACK.



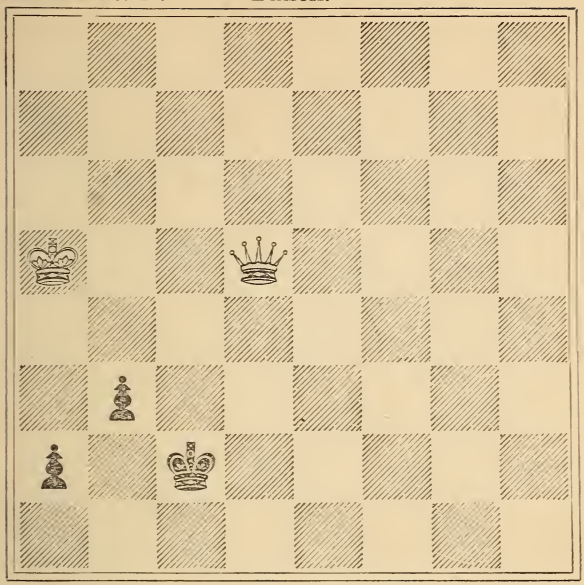
WHITE.

WHITE.	BLACK.
1. Q. to K. B.'s 2nd.	1. K. to Q.'s 8th.
(Preventing his moving the Pawn.)	
2. Q. to her 4th. Ch.	2. K. to Q. B.'s 2nd.
3. Q. to K.'s 3rd.	3. K. to Q.'s 8th.
4. Q. to her 3rd. Ch.	4. K. to his 8th.
(This, you will observe, compels Black, either to abandon his Pawn, *or, by playing the King in front of it, gives you time to bring up your King one step.*)	
5. K. to B.'s 6th.	5. K. to his B.'s 7th. (If he went to B.'s 8th, he would give you time to play your King again, since he could not advance his Pawn next move.)
6. Q. to her 2nd.	6. K. to his B.'s 8th.
7. Q. to K. B.'s 4th. Ch.	7. K. to his Kt.'s 8th.
8. Q. to K.'s 3rd. Ch.	8. K. to his B.'s 8th.
9. Q. to K. B.'s 3rd. Ch.	9. K. to his 8th.
(Again compelling Black to obstruct his own Pawn, and thus give your King another move.)	
10. K. to his 5th.	10. K. to Q.'s 7th.
11. Q. to K. B.'s 2nd.	11. K. to Q.'s 8th.
12. Q. to her 4th. Ch.	12. K. to Q. B.'s 7th.
13. Q. to K.'s 3rd.	13. K. to Q. s 8th.
14. Q. to her 3rd. Ch.	14. K. to his 8th.
(Winning another step for the King.)	
15. K. to his 4th.	15. K. to his B.'s 7th
16. Q. to K. B.'s 3rd. Ch.	16. K. to his 8th.
17. K. to Q.'s 3rd.	17. K. to Q.'s 8th.
18. Q. takes P. Check-mate.	

This analysis runs to some length, but you must not be deterred on that account from going through it until you understand the *principle*.

In this situation, which is taken from Cozio, the Queen wins against two advanced Pawns, as follows :—

DIAGRAM No. 27. BLACK.



WHITE.

WHITE.	BLACK.
1. Q. to K. Kt.'s 2nd. Ch.	1. K. to Q. B.'s 8th.
2. Q. to K.'s sq. Ch.	2. K. to Q. B.'s 7th.
3. Q. to K.'s 2nd. Ch.	3. K. to Q. B.'s 8th. (His best move.)
4. Q. to K.'s sq. Ch.	4. K. to Q. B.'s 7th.
5. K. to Q. Kt.'s 4th.	5. P. to Q. Kt.'s 7th, or Variation A.
6. Q. to K.'s 2nd. Ch.	6. K. to Q. B.'s sq.
7. K. to Q. B.'s 3rd.	7. P. to Q. Kt.'s. 8th. Becoming a Kt. Ch. (This is the only play to prevent Check-mate next move.)
8. K. to Q.'s 3rd.	8. P. to Q. R.'s 8th. Becoming another Kt. (This also was indispensable.)
9. Q. to her R.'s 2nd. (Winning one of the Kt.'s next move, and then of course the game.)	

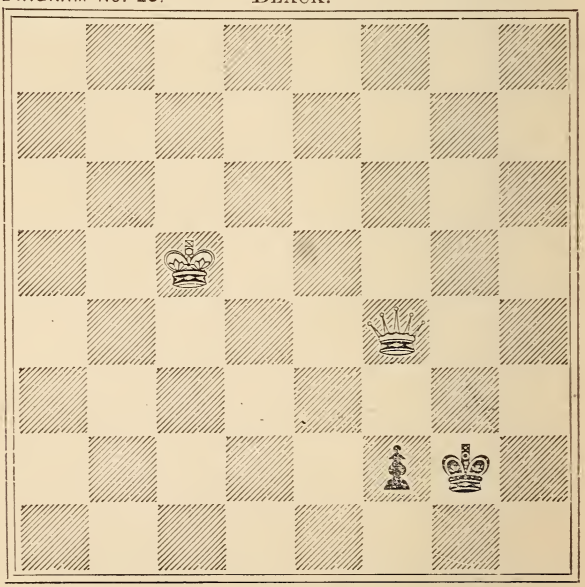
VARIATION A.

WHITE.	BLACK.
	5. P. to Q. R.'s 8th. Becoming a Q.
6. Q. takes Q.	6. P. to Q. Kt.'s 7th.
7. Q. to her R.'s 2nd.	7. K. to Q. B. 8th.
8. K. to Q. B.'s 3rd.	8. K. to Kt.'s 8th.
9. K. to Q.'s third, winning easily.	Becoming a Kt. Ch. (best.)

The exceptions to the general rule of the Queen winning against an advanced Pawn are those cases *where the Pawn is on a Bishop's or a Rook's file*, when, owing to the chance he has of getting Stale-mate, Black often draws the game.

The following Diagram is an example :

DIAGRAM No. 28. BLACK.



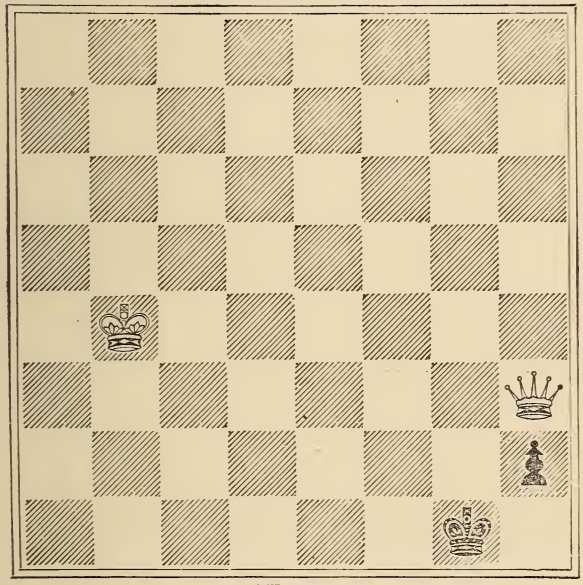
WHITE.

WHITE.	BLACK.
1. Q. at K. Kt.'s 4th. Ch.	1. K. to his R.'s 8th.
2. K. to K. B.'s 3rd. Ch.	2. K. to his Kt.'s 8th.
3. Q. to K. Kt.'s 3rd. Ch.	3. K. to his R.'s 8th.

(And you perceive that if the Pawn is taken the Black K. is Stale-mated.)

The result is the same frequently when the Pawn is on a Rook's file, *ex. gr.*:—

DIAGRAM No. 29. BLACK.



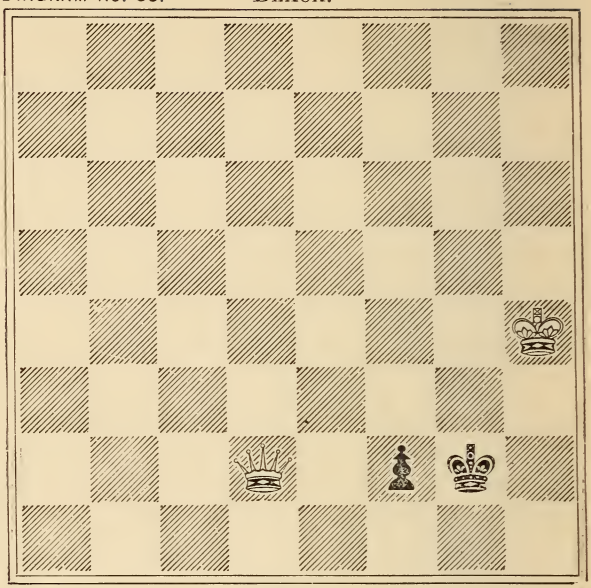
WHITE.

WHITE.	BLACK.
1. Q. to K. Kt.'s 3rd. Ch.	1. K. to K. R.'s 8th.

The game is obviously drawn, for if you keep the Queen on the K. Kt.'s file, Black is Stale-mated, and if you move her away he can always bring out his King, and threaten next time to make a Queen.

Even, however, when the Pawn is on a Bishop's or a Rook's file, you may mostly win with the Queen, *provided your King is near the Pawn, ex. gr.*:—

DIAGRAM No. 30. BLACK.



WHITE.

WHITE.	BLACK.
1. K. to his Kt.'s 4th.	1. K. to his R.'s 8th. (If he play to the B.'s 8th, you evidently win by K. to B.'s 3rd, and if he move to Kt.'s 8th, you play as in Variation A.)
2. Q. to K. R.'s 6th. Ch.	2. K. to Kt.'s 7th. (best)
3. Q. to K. R.'s 3rd. Ch.	3. K. to Kt.'s 8th.
4. K. to Kt.'s 3rd. (And if he make a Queen you Checkmate at K. R.'s 2nd, and if a Kt. you win easily in two or three moves.)	

VARIATION A.

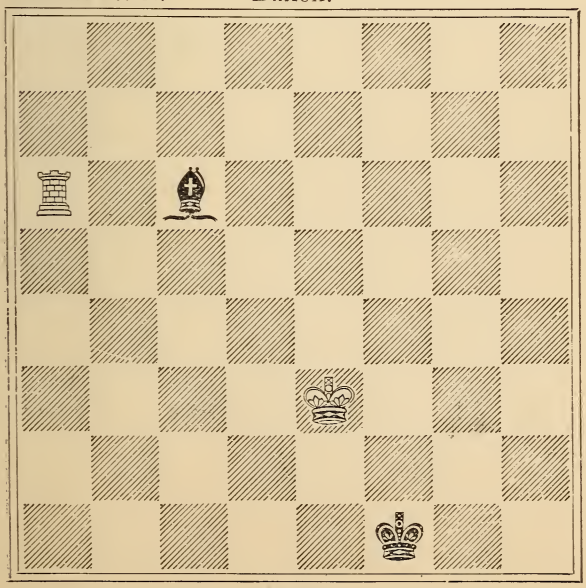
WHITE.	BLACK.
1. K. to his Kt.'s 4th.	1. K. to Kt.'s 8th.
2. K. to B.'s 3rd. (This is the right move; if you play the K. to Kt.'s 3rd, he claims a Kt. and checks both K. and Q.)	2. P. becomes a Q. Ch.

WHITE.	BLACK.
3. K. to Kt.'s 3rd. (And let Black play as he may, he must be Check-mated directly.)	

THE KING AND A ROOK AGAINST THE KING AND A BISHOP.

In this case the game usually ends as a *remise*. The most secure position for the weaker force is to get his King to a corner square of a different colour to the diagonal on which his Bishop plays, and then he cannot be driven from the angle. He should also endeavour so to play his Bishop that your King cannot face his, with one square between, and should likewise keep his Bishop generally at a distance from your King. If he neglects these precautions the Rook will often win. The following shows the proper method to move the Bishop in ordinary cases :—

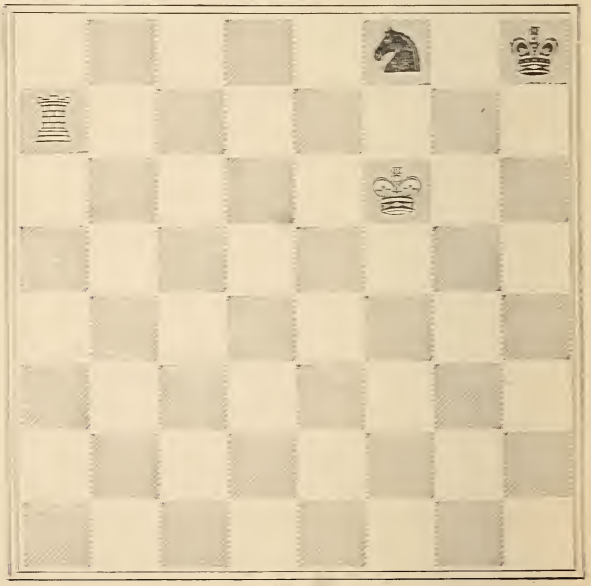
DIAGRAM No. 31. BLACK.



WHITE.

WHITE.	BLACK.
	1. B. to Q. Kt.'s 2nd.
2. R. to Q. Kt.'s 5th.	2. B. to Q.'s 4th.
3. R. to Q. Kt.'s. 2nd.	3. B. to Q. B.'s 3rd.
	(As long as he can prevent your King confronting his you can never win.)
4. R. to K. B.'s 2nd. Ch.	4. K. to Kt.'s 8th.
5. K. to his 2nd.	5. B. to Q.'s 4th.
6. K. to his sq.	6. B. to Q. B.'s 3rd.
7. R. to K. B.'s 6th.	7. B. to Q. Kt.'s 2nd.
8. R. to K. Kt.'s 6th. Ch.	8. K. to his R.'s 7th.
	(If to R.'s 8th sq., you would win by moving your King to B.'s 2nd.)
9. K. to B.'s 2nd.	9. K. to R.'s 3rd.
	(The situation of his Bishop precludes you from facing him, by King to B.'s 3rd, so the game is drawn.)

DIAGRAM No. 32. BLACK.



WHITE.

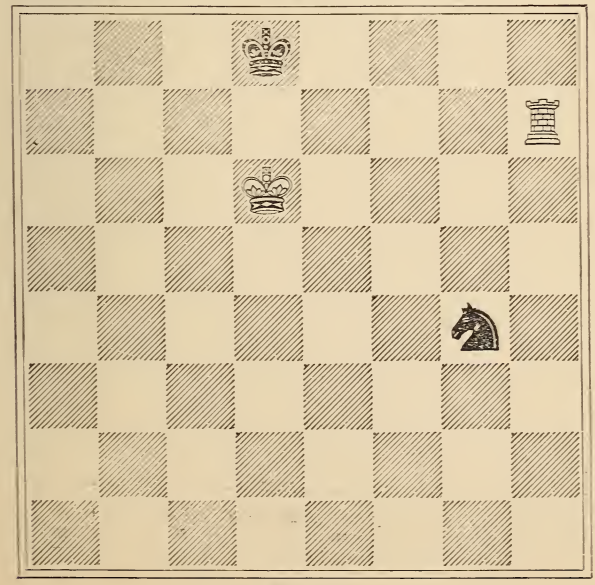
THE KING AND A ROOK AGAINST A KING AND A KNIGHT.

The Rook wins in more positions against a Kt. than against a Bishop: yet here, too, in ordinary instances, the game is mostly drawn. The player with the Kt. should try to keep his Kt. as close as possible to his King, *and avoid playing either to the corner squares of the board*. The following positions will assist you greatly in understanding the best mode of play for both parties (see Diagram No. 32).

In this case, owing to his King being posted in the corner, you can win without much trouble, whether you have play first or not, *ex. gr.*:—

WHITE.	BLACK.
	1. Kt. to K. R.'s 2nd. Ch.
2. K. to B.'s 7th.	2. Kt. to Kt.'s 4th. Ch.
3. K. to Kt.'s 6th. And wins.	

DIAGRAM No. 33. BLACK.

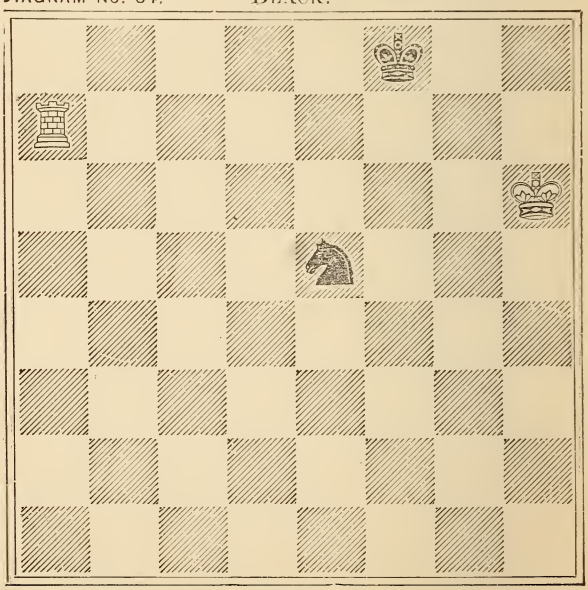


WHITE.

In the next situation (Diagram No. 33) you win also in consequence of the K. and Kt. being too far apart :—

WHITE.	BLACK.
	1. K. to his sq. (If he play the Kt. to K. B.'s 3rd, you move R. to R.'s 8th, Ch., and then play K. to his 6th. In like manner, if he move his K. to Q. B.'s sq., trying to escape on the Q.'s side, you play R. to K. R.'s 4th and in a few moves win the Kt. by force.)
2. K. to his 6th.	2. K. to B.'s sq.
3. R. to K. R.'s 4th.	3. Kt. to K.'s 6th. (The only move to save the Kt.)
4. R. to K.'s 4th.	4. Kt. to Q. B.'s 7th. (If to K. Kt.'s 7th, you play K. to B.'s 6th, &c.)

DIAGRAM No. 34. BLACK.



WHITE.

WHITE.	BLACK.
5. K. to Q.'s 5th.	5. K. moves.
6. K. to Q. B.'s 4th.	6. K. moves.
7. R. to K.'s 2nd.	7. Kt. to Q. R.'s 6th. Ch.
8. K. to Q. Kt.'s 4th.	8. Kt. to Q. Kt.'s 8th.
9. R. to Q. Kt.'s 2nd.	And wins the Knight.*

The following (see Diagram 34) is an example of a drawn game with these forces :—

WHITE.	BLACK.
	1. Kt. to K. B's. 2nd. Ch.
2. K. to his Kt.'s 6th.	2. Kt. to Q.'s sq. (And the game must be drawn.)

He may also, as Lolli remarks, play the Kt. to Q.'s 3rd, and prevent your Check-mating him, or gaining the Kt.; but if he venture in this situation to move him to the corner sq., giving Ch., you inevitably win the game.

For suppose :—

WHITE.	BLACK.
	2. Kt. to K. R.'s sq. Ch.
3. K. to his B.'s 6th. (Observe now that the Kt. is completely imprisoned.)†	3. K. to his Kt.'s sq.
4. R. to Q.'s 7th. (Evidently either winning the Kt. or, if the King is moved, Check-mating next move.)	

THE KING WITH A ROOK AND PAWN AGAINST THE KING AND A BISHOP.

Since the Rook, as you have seen, can occasionally win against the Bishop, it is reasonable to suppose that, with

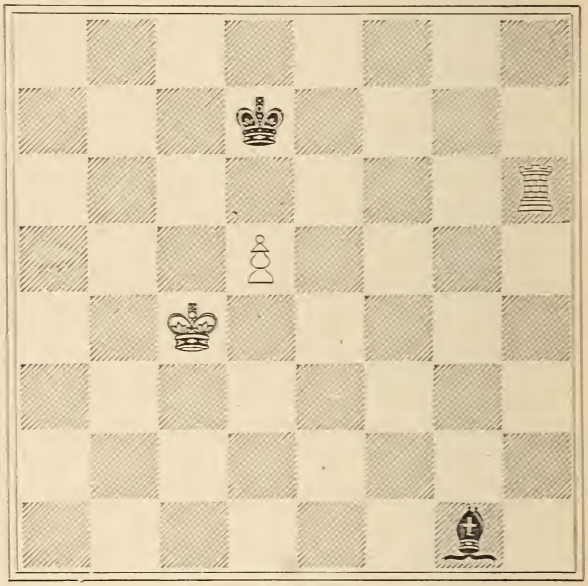
---

* The merit of showing the way to win in this and several other positions of the same description, is due to the late Mr. C. Forth, of Carlow.

† When harassed by the checks of an adverse Kt. towards the end of a game, young players should remember that, by placing their King as above on the *third diagonal square from where the Kt. stands*, it takes the latter *three moves* to get into a position to check again.

the aid of a Pawn, he can invariably do so. But such is not the case, for there are many positions in which the weaker force can draw the game. The following are two of these, and they will repay your study :—

DIAGRAM No. 35. BLACK.



WHITE.

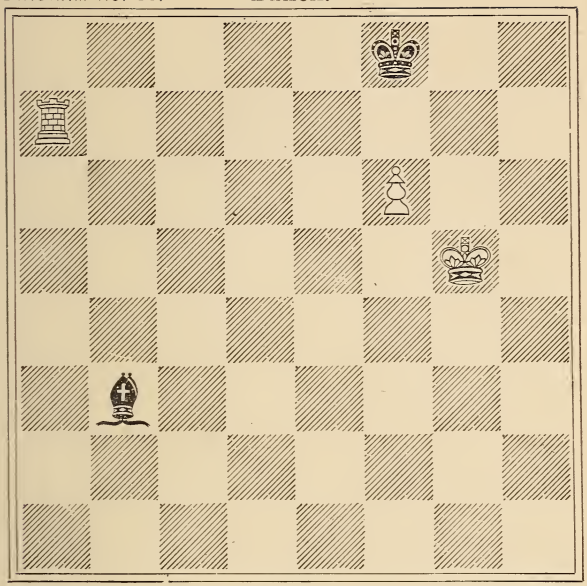
WHITE.	BLACK.
1. R. to K. Kt.'s 6th.	1. B. to K. B.'s 7th.
2. K. to Q.'s 3rd.	2. B. to K.'s 8th.

(If, instead of this move, you play P. on to Q.'s 6th, Black will move his K. to Q. B.'s 3rd, and presently win the Pawn, despite all you can do.)

3. K. to Q.'s 4th.	3. B. to Q.'s 7th.
4. K. to his 5th.	4. B. to Q. B.'s 6th.
5. K. to his B.'s 5th.	5. B. to Q. Kt.'s 5th.

And the game must be drawn.

DIAGRAM No. 36. BLACK.



WHITE.

In this situation (Diagram No. 36) Black draws the game, whether he has or has not to play. In the first place, suppose you begin :—

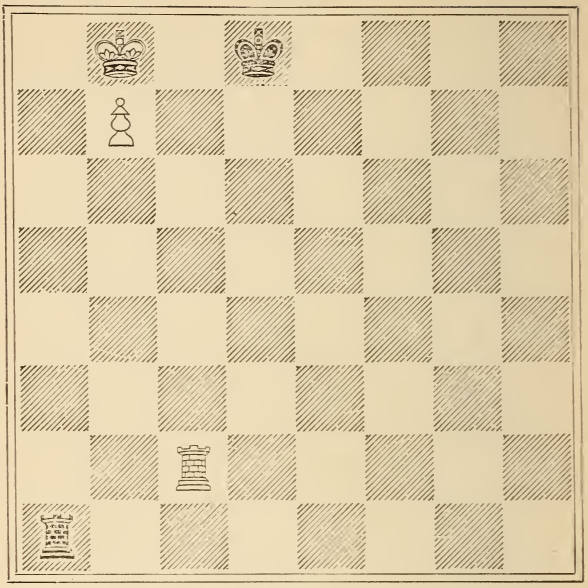
WHITE.	BLACK.
1. R. to Q. Kt.'s 7th.	1. B. to Q. B.'s 5th.
2. R. to Q. B.'s 7th.	2. B. to Q. R.'s 7th.

And the game can only be drawn. (For other variations see page 437 of the "Chess-Player's Handbook.")

THE KING AND A ROOK AND PAWN AGAINST THE KING AND A ROOK.

This is an end-game of very frequent occurrence, and generally results in a drawn battle ; but there are very many instances in which, by placing the Rook in a position to cut off the adverse King from the file on which the Pawn marches, the latter may be got up to Queen.

DIAGRAM No. 37. BLACK.



WHITE.

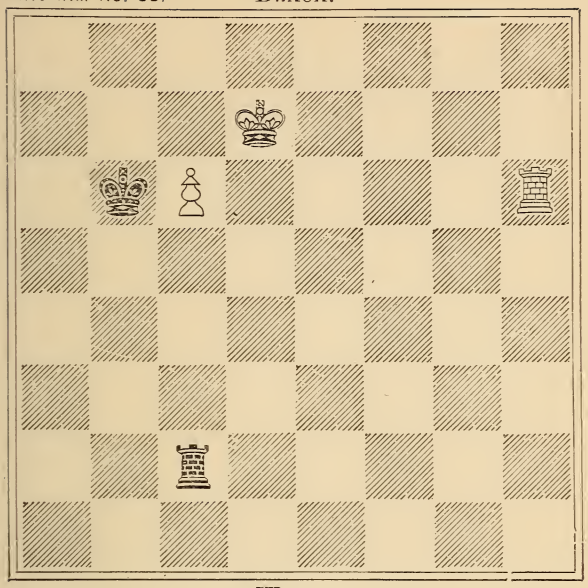
For example, in the above situation (Diagram No. 37). White having the move, wins thus :—

WHITE.	BLACK.
1. K. to Q. B.'s 5th.	1. R. to Q. R.'s 7th. (He keeps possession of the Rook's file to prevent the adverse King's escape.)
2. R. to Q.'s 5th. Ch.	2. K. to his 2nd.
3. K. to Q. B.'s 7th.	3. R. to Q. B.'s 7th. Ch.
4. K. to Q. Kt.'s 6th.	4. R. to Q. Kt.'s 7th. Ch.
5. R. to Q. Kt.'s 5th.	5. R. takes R. Ch.

6. K. takes R., and of course wins.

Here also (Diagram No. 38), with the move, White can win, *ex. gr.* :—

DIAGRAM No. 38. BLACK.

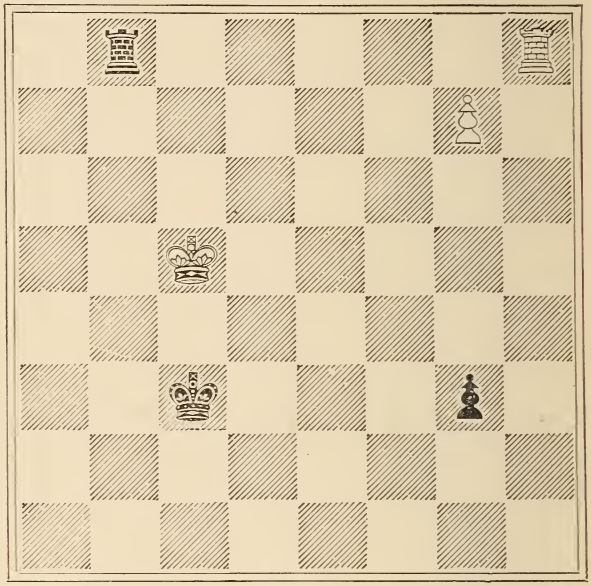


WHITE.

WHITE.	BLACK.
1. R. to Q.'s 6th. (By advancing the Pawn you would ultimately lose it.)	1. R. to Q. B.'s 8th.
2. R. to Q.'s 2nd.	2. R. to Q. B.'s 6th. (If he takes the P. you gain his R. by first giving Ch. at Q. Kt.'s 2nd, and then at Q. B.'s 2nd, &c.)
3. R. to Q. Kt.'s 2nd. Ch.	3. K. to R.'s 2nd.
4. P. to Q. B.'s 7th.	4. R. to Q.'s 6th. Ch.
5. K. to Q. B.'s sq.	5. R. to Q.'s 5th. (If he play the R. to Q. R.'s 6th, you reply with R. to Q.'s 2nd, and are thus enabled to move your King to Q.'s 7th or 8th, and push on the P. immediately.)
6. R. to Q. R.'s 2nd. Ch.	6. K. to Q. Kt.'s 3rd.
7. K. to Q. Kt.'s 8th, and wins.	

Our next Diagram (No. 39) represents an eminently instructive situation of this kind, which Cozio gives :—

DIAGRAM No. 39. BLACK.



WHITE.

At this juncture, according to Cozio, if Black play first, he can win the game as follows :—

WHITE.	BLACK.
	1. R. to K. Kt.'s sq.
2. R. takes R. or Variation A.	2. P. to K. Kt.'s 7th.
3. K. to K. R.'s 8th.	3. P. to K. Kt.'s 8th. (Becomes a Queen, and Checks, and wins.)

VARIATION A.

WHITE.	BLACK.
	1. R. to K. Kt.'s sq.
2. R. to K. R.'s sq.	2. R. takes P.

WHITE.	BLACK.
3. R. to K. Kt.'s sq.	3. K. to Q.'s 6th.
4. K. to Q.'s 5th.	4. K. to his 6th.
5. K. to K.'s 5th.	5. K. to his B.'s 7th, and wins.

This is ingeniously played by Black, but you will find, or we are mistaken, that Cozio has overlooked a move at White's command which turns the tables completely. Set the position once more according to the Diagram, and begin again with

WHITE.	BLACK.
	1. R. to K. Kt.'s sq.
2. R. takes R.	2. P. to K. Kt.'s 7th.
3. *R. to Q. B.'s 8th.*	3. P. to K. Kt.'s 8th. (Becomes a Q., and Checks.)
4. K. to Q.'s 6th. (Dis. Ch., and afterwards Queening your Pawn, ought to win.)	

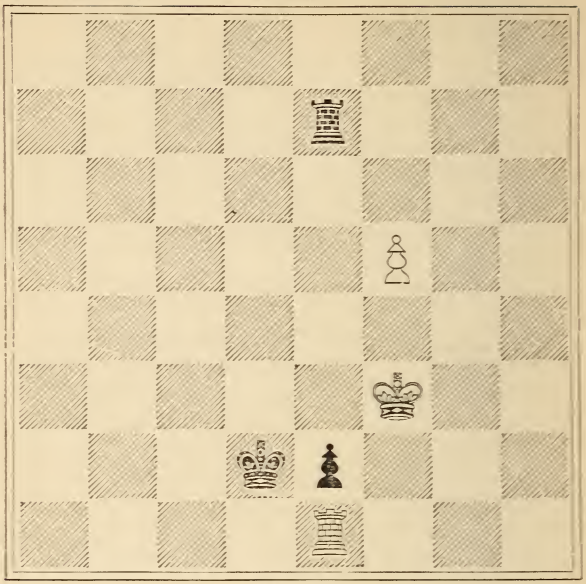
On looking at the situation you will see that playing your Rook to *Q. B.'s 8th.* instead of to K. R.'s 8th, makes a world of difference, since it enables you to *discover Check* when you move your King out of Check, and thus to *gain the very time required to Queen your Pawn.*

A similar and equally instructive position occurs in the same author (see Diagram No. 40).

From this point, disadvantageous as the situation appears to be for White, he can draw the game if he have first move; for suppose:—

WHITE.	BLACK.
1. P. to K. B.'s 6th. (If, instead of so playing, you moved your King to the B.'s 2nd, as an inperienced player would do, Black could win the game by playing his R. at K.'s 4th, and then Checking you at K. B.'s 4th.)	1. R. to K.'s 3rd, or Variation A.

DIAGRAM No. 40. BLACK.



WHITE.

WHITE.	BLACK.
2. R. takes P. Ch.	2. R. takes R.

Cozio now recommends White to play, 3. P. to K. B.'s 7th, and pursues the game thus :—

3. P. to K. B.'s 7th.	*3. R. to K.'s 8th.* (Obviously to check at K. B.'s 8th, and win the Pawn.
4. K. to his Kt.'s 2nd.	*4. R. to K.'s 7th. Ch.*
5. K. to his Kt.'s 3rd.	*5. R. to K.'s 6th. Ch.*
6. K. to his Kt.'s 4th.	*6. R. to K.'s 5th. Ch.*

If to B.'s 4th, Black replies with R. to K.'s 8th, always threatening to win the Pawn :—

WHITE.	BLACK.
7. *K. to Kt.'s 5th.*	7. *R. to K.'s 4th. Ch.*

And the game must be drawn.

He overlooks, however, that instead of moving 3. R. to K.'s 8th, when the Pawn is advanced to B.'s 7th, Black could play 3. *K. to his 8th*, and win.

White's correct play, therefore, at move 3, is K. to his Kt.'s 4th, and then the game is surely drawn.

VARIATION A.

WHITE.	BLACK.
1. P. to K. B.'s 6th.*	1. K. takes R.
2. P. takes R.	2. K. to Q.'s 7th.
3. P. Queens.	3. P. Queens.

And the game must be drawn.

THE KING WITH A ROOK AGAINST THE KING AND ONE OR MORE PAWNS.

You have already seen some instances in which a single Pawn can draw the game even against a Queen: you may readily suppose, then, that in similar situations it is easier to do so against a Rook. And this you will find to be the case, and that where there are two united Pawns they often win in spite of him.

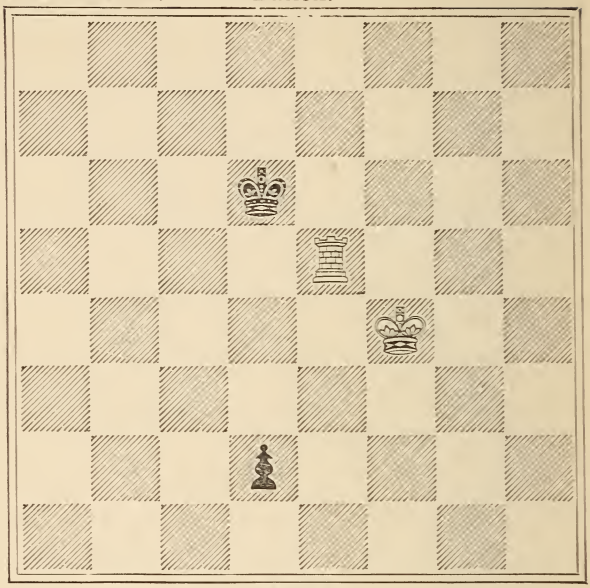
---

* As was before observed, if you were tempted to begin with playing your King to his B.'s 2nd, to protect the Rook, Black would actually win the game, for suppose:—

WHITE.	BLACK.
1. K. to B.'s 2nd.	1. R. to K.'s 4th.
2. P. to K. B.'s 6th.	2. R. to K. B.'s 4th. Ch.
3. K. to Kt.'s 3rd.	3. R. takes P., and wins.

The following are examples in point :—

DIAGRAM No. 41. BLACK.



WHITE.

Here White must lose, even though he play first :—

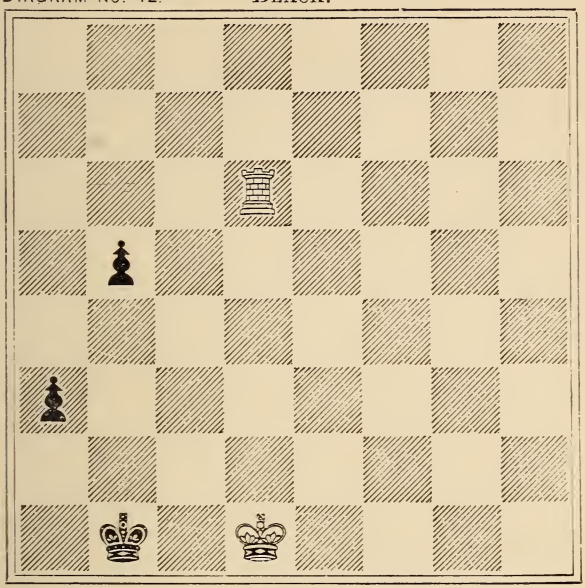
WHITE.	BLACK.
1. R. to K.'s 8th.	1. K. to Q.'s 2nd.
2. K. to his 3rd.	2. P. Queens, and wins.

In the position as shown in Diagram 42. Black, having the first move, will win the game, *ex. gr.* :—

WHITE.	BLACK.
	1. P. to Q. R.'s 7th.
2. R. to Q. Kt.'s 6th.	2. P. to Q. R.'s 8th, becoming a Q.
3. R. takes Kt.'s P. Ch.	3. K. to Q. R.'s 7th. Dis. Ch.

4. K. to Q. B.'s 2nd. 4. Q. to K.'s 8th, and wins.*

DIAGRAM No. 42. BLACK.



WHITE.

When the Kings are at a distance (see Diagram No. 43) two united Pawns at their 6th squares almost invariably win against a Rook :—

Suppose White to play first :—

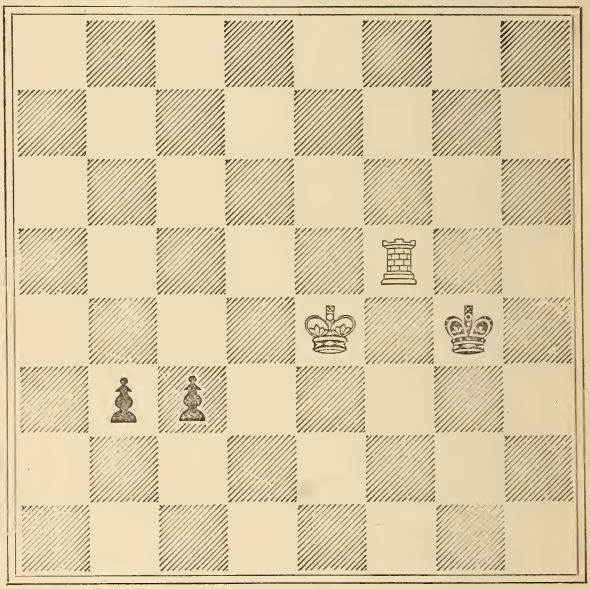
WHITE.	BLACK.
1. R. to K. B.'s 3rd.	1. P. to Q. Kt.'s 7th.
(If you attack the Pawns behind a Q. Kt.'s 5th, or Q. B.'s 5th, one of them Queens equally.)	
2. R. to K. B.'s sq.	2. P. to Q. B.'s 7th.
3. R. to K. Kt.'s sq. Ch.	3. K. to R.'s 6th.

* Cozio in the same situation makes the Rook win, from overlooking the move of 4. Q. to K.'s 8th, which prevents the threatened Check-mate by the Rook.

WHITE.	BLACK.
4. K. to K. B.'s 3rd.	4. One of the Pawns becomes a Queen and wins.

For the result of a Rook opposed to three Pawns, you may, when more advanced, consult the "Handbook," pages 445–456.

DIAGRAM No. 43. BLACK.

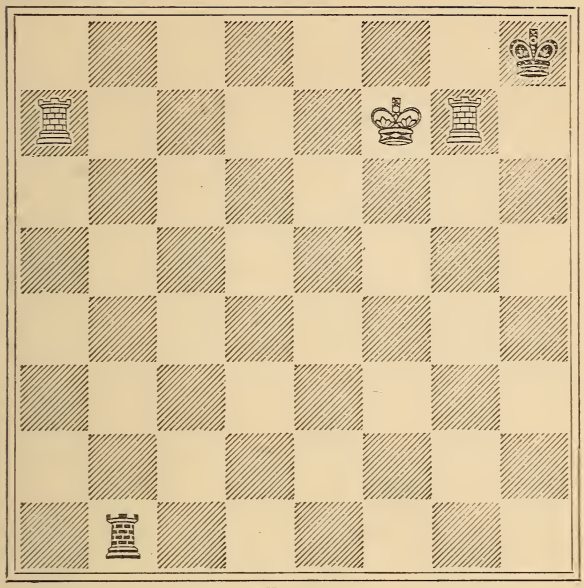


WHITE.

THE KING AND TWO ROOKS AGAINST THE KING AND ROOK.

The larger force in this case usually wins with ease by forcing an exchange of the single Rook. Even here, however, the rule is not without exception, as the following situation proves (see Diagram No. 44):—

DIAGRAM No. 44. BLACK.



WHITE.

Here, from the circumstances of his King being placed in a position of Stale-mate, Black, by offering to sacrifice his Rook, can draw the game.

Suppose—

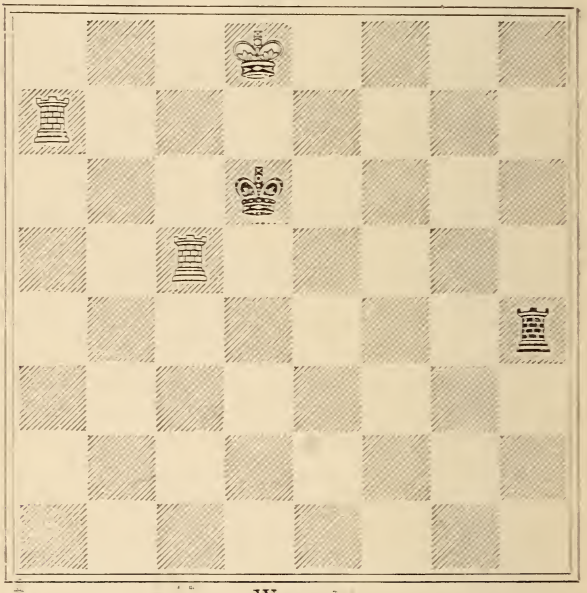
WHITE.	BLACK.
	1. R. to Q. Kt.'s 2nd. Ch.
2. K. to his 8th.	2. R. to Q. Kt.'s sq. Ch.
(If you take the R., Black is obviously Stale-mated.)	
3. K. to Q.'s 7th.	3. R. to Q.'s sq. Ch.
4. K. to Q. B.'s 7th.	4. R. to Q. B.'s sq. Ch.
(And you must either give Stale-mate or suffer perpetual Check.)	

The next position, from Stamma, as seen in Diagram No. 45, is a beautiful instance in which the two Rooks win.

Black, you will observe, now threatens either to Checkmate at once, or win one of the Rooks: by skilful play, however, White can force the game. For suppose—

WHITE.	BLACK.
1. R. to K. R.'s 5th. (A beautiful move.)	1. R. takes R. (He has no better play.)
2. R. to Q. R.'s 6th. Ch.	2. K. moves.
3. R. to Q. R.'s 5th. Ch.	3. K. moves.
4. R. takes R., and of course wins.	

DIAGRAM No. 45. BLACK.



WHITE.

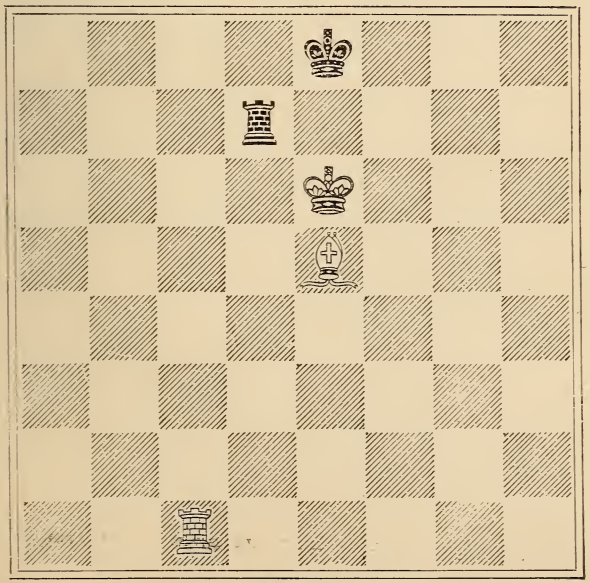
THE KING WITH A ROOK AND BISHOP AGAINST THE KING AND A ROOK.

For somewhere about two centuries, Chess authorities have been at issue as the possibility of the major force, in this case, winning from all positions; but the much-

vexed question appears at length to be definitely settled —and in the negative. As, however, the subject presents difficulties quite insurmountable by any but an experienced player, it will be sufficient in the present treatise to exhibit two or three of the leading situations, and refer you for further information regarding it to the "Handbook," pages 449–468, where the whole of the very copious and scientific analysis, by which the conclusion is demonstrated, will be found *in extenso*. The following is the position which Philidor gives as one *which the Black may always be forced to take up. If he had only shown how*, the question would long since have been set at rest, since, granting him this position (see Diagram No. 46), nothing can be

PHILIDOR'S POSITION.

DIAGRAM No. 46. BLACK.



WHITE.

more accurate and elegant than the mode in which he wins from it :—

WHITE.	BLACK.
1. R. to Q. B.'s 8th. Ch.	1. R. to Q.'s sq.
2. R. to Q. B.'s 7th.	2. R. to Q.'s 7th.
(This is his only way to prevent your winning immediately, for, as will presently be shown, when you can once oblige him to move the Rook to your Q.'s sq., or to your Q.'s 3rd, *the only two other squares open* to him, the game must be won in a few moves.)	
3. R. to Q. Kt.'s 7th.	3. K. to Q.'s 8th.
(You see here that he is obliged to occupy one of the two objectionable squares just mentioned, since, if he play the Rook off the file you mate at once, and if he move his King, you play your R. to K. R.'s 7th, and mate in a few moves.)	
4. R. to K. Kt.'s 7th.	4. R. to K. B.'s 8th, or Variation I.
5. B. to K. Kt.'s 3rd.	5. K. to B.'s sq., or Variation II.
(You play the Bishop thus to prevent his Checking when he moves the Rook.)	
6. R. to K. Kt.'s 4th.	6. K. to his square again.
(He returns the King thus because you now threaten to win directly by playing the B. to Q.'s 6th, Ch., and afterwards the R. to K. Kt.'s 8th, &c.)	
7. R. to Q. B.'s 4th.	7. R. to Q.'s 8th, or Variation III.
8. B. to K. R.'s 4th.	8. K. to B.'s sq.
(This you do to prevent his interposing the Rook when you Check.).	
9. B. to K. B.'s 6th.	9. R. to K.'s 8th. Ch.
10. B. to K.'s 5th.	10. K. to K. Kt.'s sq.
11. R. to K. R.'s 4th.	
(And you observe his only way to delay the mate is by sacrificing his R.)	

Play these moves over repeatedly until you fully comprehend their scope and purpose, and then proceed to the Variations I., II., and III.

VARIATION I.

Beginning at Black's 4th move :—

WHITE.	BLACK.
4. R. to K. Kt.'s 7th.	4. K. to B.'s sq.
5. R. to K. R.'s 7th. (He is compelled to do this, you see, in order to interpose his Rook when you Check with yours, and the consequence is that you win his Rook by force in three or four moves.)	5. R. to K. Kt.'s 8th.
6. R. to Q. B.'s 7th. (Again threatening Mate, observe.)	6. K. to Kt.'s sq. (He has no better move ; if he Check with the Rook at K. Kt.'s 3rd, you simply interpose the Bishop.)
7. R. to Q. B.'s 8th. Ch.	7. K. to R.'s 2nd.
8. R. to K. R.'s 8th. Ch.	8. K. to Kt.'s 3rd.
9. R. to K. Kt.'s 8th, Ch., winning the Rook.	

VARIATION II.

Beginning at Black's 5th move :—

WHITE.	BLACK.
5. B. to K. Kt.'s 3rd.	5. R. to K. B.'s 6th.
6. B. to Q.'s 6th.	6. R. to K.'s 6th. Ch.
7. B. to K.'s 5th.	7. R. to K. B.'s 6th. (Ready to interpose again. If he play the K. to B.'s sq. instead, you reply with R. to K. R.'s 7th.)
8. K. to K.'s 7th. Ch.	8. K. to B.'s sq. (If K. to Q.'s sq., you answer with R. to Q. Kt.'s 7th.)
9. R. to Q. B.'s 7th.	9. K. to Kt.'s sq.
10. R. to K. Kt.'s 7th. Ch.	10. K. to B.'s sq.
11. R. to K. Kt.'s 4th. (Threatening to Check with the B. at Q.'s 6th, and then mate with the R.)	11. K. to his sq. (If Black move R. to K.'s 6th, preventing your B. from playing, your answer should be R. to K. R.'s 4th.)
12. B. to K. B.'s 4th. And you must win.	

VARIATION III.

Beginning from Black's 7th move :—

Again set up the Pieces as in the Diagram, and play up to the 7th move : but on Black's side, instead of R. to Q.'s 8th. move—

WHITE.	BLACK.
	7. K. to B.'s sq.
8. B. to K.'s 5th.	8. K. to Kt.'s. sq.
6. R. to K. R.'s 4th.	And you win evidently.

From the foregoing Variation you may form some notion of the beauty and difficulty of this problem, but they form but a very small portion of the multiplied combinations which spring from it, and with which you must be acquainted hereafter.

CHAPTER IX.

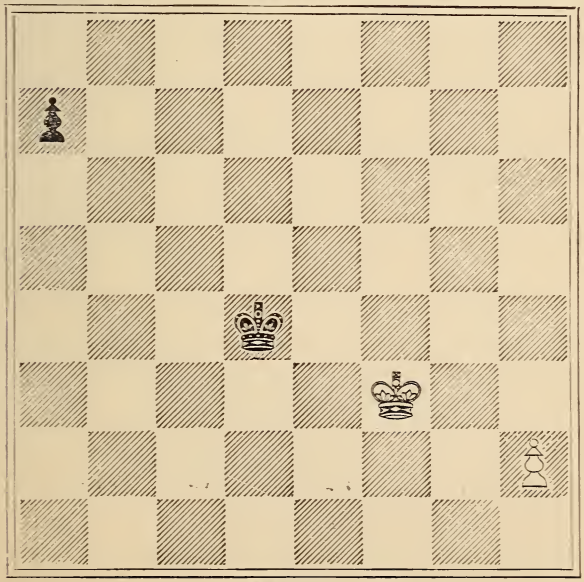
END GAMES WITH THE KING AND PAWNS AGAINST THE KING AND PAWNS.

A FEW examples, in which each party is left with his King and one or more Pawns, must conclude our Observations on the Endings of Games.

THE KING AND A PAWN AGAINST THE KING AND A PAWN.

When each side has a single Pawn, and both are able to Queen at the same time, the battle is mostly drawn. It

DIAGRAM No. 47. BLACK.



WHITE.

sometimes happens, however, that one Pawn *in Queening* gives Check, and is enabled by that Check or another to win the adverse Queen. You will comprehend this better from an example (see Diagram No. 47) which is given by Cozio.

In this position you will win, notwithstanding Black plays first in consequence of your Pawn giving Check at the moment of becoming a Queen, *ex. gr.* :—

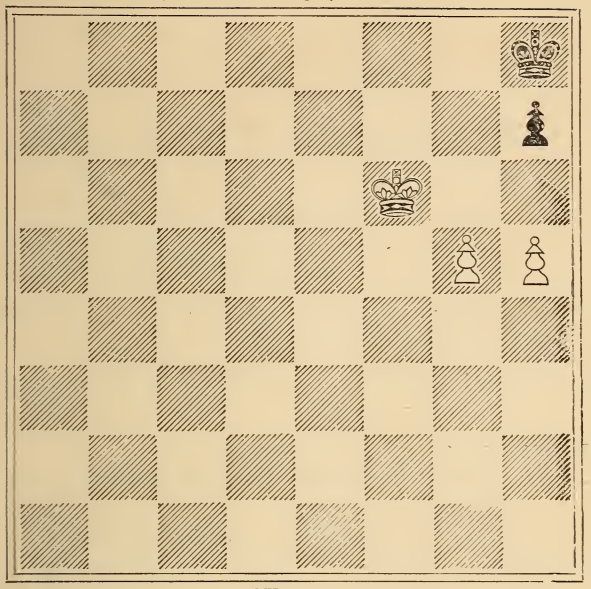
WHITE.	BLACK.
	1. P. to Q. R.'s 4th.
2. P. to K. R.'s 4th.	2. P. to Q. R.'s 5th.
3. P. to K. R.'s 5th.	3. P. to Q. R.'s 6th.
4. P. to K. R.'s 6th.	4. P. to Q. R.'s 7th.
5. P. to K. R.'s 7th.	5. P. to Q. R.'s 8th. Becoming a Queen.
6. P. to K. R.'s 8th. Becoming a Queen, and *giving Check.*	6. K. moves.
7. Q. takes Q., and wins.	

From this you may learn the importance of observing the relative positions of the Kings, when you are advancing a Pawn to Queen.

THE KING AND TWO PAWNS AGAINST THE KING AND A PAWN.

Although the two Pawns commonly win, there are very many cases where the game can only be drawn, *especially when the single Pawn is on a Rook's file, and is opposed to an adverse Pawn on the same file, supported by the Kt.'s Pawn, as in the annexed Diagram, No. 48.* In this case, whichever party plays first, the game is drawn, and the same result occurs whether the B. King stands on his R.'s, Kt.'s, or B.'s square. Suppose you begin :—

DIAGRAM No. 48. BLACK.



WHITE.

WHITE.	BLACK.
1. P. to K. Kt.'s 6th.	1. P. to K. R.'s 7th.
(If you play the K. forward instead Black moves his P. to the R.'s 3rd, and you can do no more than draw the game.)	(If he take the P. you can win.)
2. P. to K. Kt.'s 7th. Ch.	2. K. to Kt.'s sq.

And the game is drawn.

In the following (see Diagram No. 49) the game must also be drawn, whether White or Black begins :—

WHITE.	BLACK.
1. P. to K. Kt.'s 6th.	¾ 1. P. to K. R.'s 3rd. (If he take the P. in this case you win. See Variation A.)
2. K. to his B.'s 5th.	2. K. to his B.'s sq.
3. K. to his B.'s 6th.	3. K. to his Kt.'s sq.

WHITE.	BLACK.
4. P. to K. Kt.'s 7th.	4. K. to R.'s 2nd.

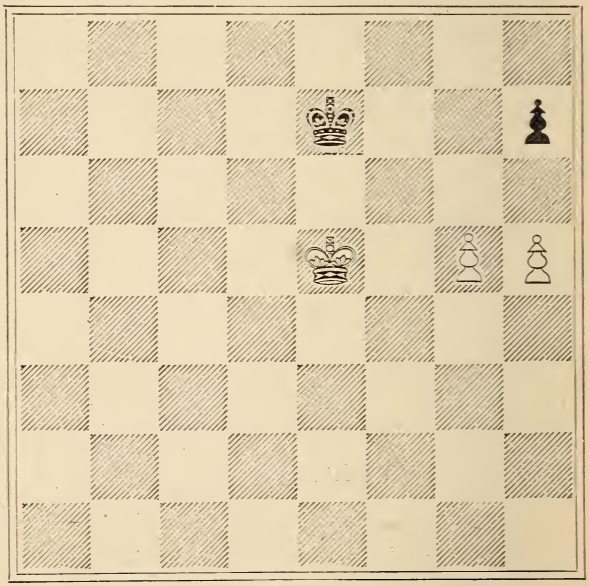
(If you play the K. to his 7th, he answers with K. to Kt.'s 2nd, preventing the nearer approach of your King.)

And you must either abandon the Kt.'s P., or give Black Stale-mate.

VARIATION A.

WHITE.	BLACK.
	1. P. takes P.
2. P. takes P.	2. K. to his B.'s sq. (best.)
3. K. to B.'s 6th.	3. K. to Kt. s sq.
4. P. to K. Kt.'s 7th.	4. K. to R.'s 2nd.
5. K. to B.'s 7th. and wins.	

DIAGRAM No. 49. BLACK.



WHITE.

The result is the same when Black has a Kt.'s Pawn, instead of a Rook's Pawn, as you may speedily convince yourself by setting up the men as in the last Diagram, only substituting a Black Pawn at Black's K. Kt.'s 2nd, instead of the one at his R.'s 2nd, and playing thus :—

WHITE.	BLACK.
1. P. to K. Kt.'s 6th.	1. K. to his B.'s sq.
(If you advance the R.'s P. he can take it, and always play his K. to the corner to stop your other Pawn, and for the result of your moving 1. K. to his B.'s 5th, see Variation A.)	
2. K. to his B.'s 5th.	2. K. to his Kt.'s sq.
(If to Kt.'s 6th, Black still retains his K. to Kt.'s sq., from whence you cannot dislodge him.)	
3. K. to Kt.'s 5th.	3. K. to his R.'s sq.
4. P. to K. R.'s 6th.	4. K. to his Kt.'s sq. (If he take you win.)
5. P. to K. R.'s 7th. Ch.	5. K. to his R.'s sq.

And he is Stale-mated.

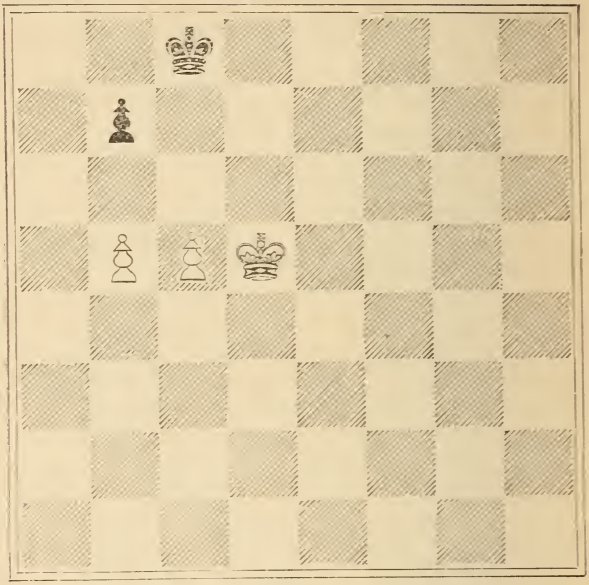
VARIATION A.

WHITE.	BLACK.
1. K. to his B.'s 5th.	1. K. to his B.'s 2nd.
2. P. to K. Kt.'s 6th. Ch.	2. K. to his B.'s sq.
3. K. to his 6th.	3. K. to his Kt.'s sq. (If K. to his own sq. you win by playing P. to K. R.'s 6th.)
4. K. to his 7th.	4. K. to R.'s sq.
5. P. to K. R.'s 6th.	5. K. to Kt.'s sq. (Again, if he take you win, by moving your King to his B.'s 7th.)
6. K. to his 6th (best).	6. P. takes P. (If he retires his King again to the R.'s sq., you win by playing your K. to B.'s 7th, and obliging him to capture your Pawn, &c.)

And the game is drawn.

The next Diagram (No. 50) exhibits a position from which White wins :—

DIAGRAM No. 50. BLACK.



WHITE

WHITE.	BLACK.
1. K. to Q.'s 6th.	1. P. to Q. Kt.'s 3rd, or Variation A.
(In a former edition of this Work the move of *1. P. to Q. Kt.'s 6th* was erroneously given as the proper mode of play.)	
2. P. to Q. B.'s 6th.	2. K. to Q.'s sq.
(If you take the Pawn Black can draw the game.)	
3. P. to Q. B.'s 7th. Ch.	3. K. to Q. B.'s sq.
4. K. to his 6th.	4. K. takes P.

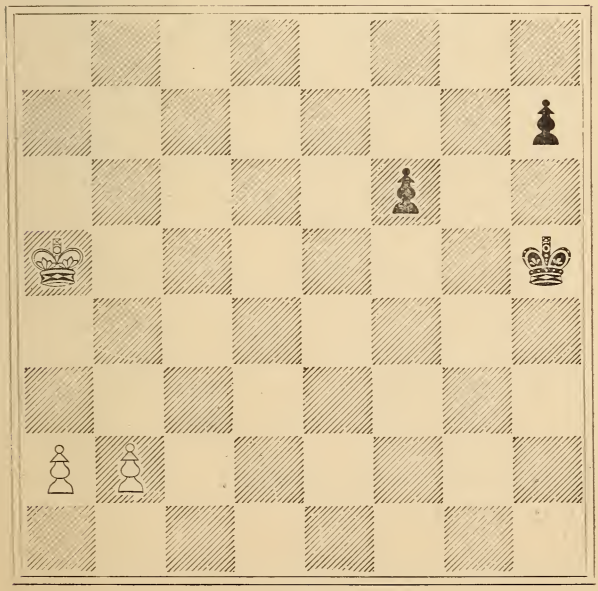
WHITE.	BLACK.
5. K. to his 7th.	5. K. to Q. B.'s sq.
6. K. to Q.'s 6th.	6. K. to Kt.'s 2nd.
7. K. to Q.'s 7th.	7. K. to Kt.'s sq.
8. K. to B.'s 6th.	8. K. to R.'s 2nd.
9. K. to B.'s 7th.	9. K. to R.'s sq.
10. K. takes P.	10. K. to Kt.'s sq.

11. K. to R.'s 6th (best), and wins.

VARIATION A.

WHITE.	BLACK.
	1. K. to Q.'s sq.
2. P. to Q. Kt.'s 6th.	2. K. to Q. B.'s sq.
3. K. to his 7th.	3. K. to Kt.'s sq.
4. K. to Q.'s 7th.	4. K. to R.'s sq.

DIAGRAM No. 51. BLACK.



WHITE.

WHITE.	BLACK.
5. P. to Q. B.'s 6th.	5. P. takes P. (best.)
6. K. to Q. B.'s 7th.	6. P. to B.'s 4th.

7. P. to Q. Kt.'s 7th, Ch., and wins.

THE KING AND TWO PAWNS AGAINST THE KING AND TWO PAWNS.

Although the forces here are exactly equal, many instructive cases arise, where, from an apparently trifling advantage of position, one party may win. Take the following (see Diagram No. 51) for example.

Here White, having the move, must win :—

WHITE.	BLACK.
1. P. to Q. K.'s 4th.	1. P. to K. B.'s 4th.
2. P. to Q. Kt.'s 5th.	2. P. to K. B.'s 5th.
3. P. to Q. Kt.'s 6th.	3. P. to K. B.'s 6th.
4. P. to Q. Kt.'s 7th.	4. P. to K. B.'s 7th.
5. P. to Q. Kt.'s 8th. Queens.	5. P. to B.'s 8th. Queens.
6. Q. to her Kt.'s 5th. Ch.	6. Q. takes Q. Ch.

(By exchanging Queens, and thus getting your King from the file, where he obstructed the progress of your Pawn, before Black can do so, you win.)

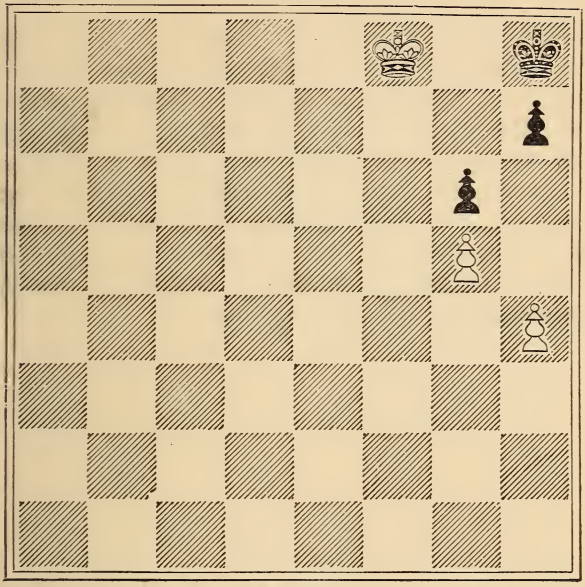
7. K. takes Q.	7. K. to his Kt.'s 5th.
8. P. to Q. R.'s 4th.	8. P. to K. R.'s 4th.
9. P. to Q. R.'s 5th.	9. P. to K. R.'s 5th.
10. P. to Q. R.'s 6th.	10. P. to K. R.'s 6th.
11. P. to Q. R.'s 7th.	11. P. to K. R.'s 7th.
12. P. to Q. R.'s 8th. Queens.	12. K. to his Kt.'s 6th.

13. Q. to K. R.'s sq.

(And then bringing your King up to aid the Queen, you obviously win without difficulty.)

In the following position (Diagram No. 52) White also wins, whether he have the first move or not :—

DIAGRAM No. 52. BLACK.



WHITE.

Let us suppose Black to begin :—

WHITE.	BLACK.
	1. P. to K. R.'s 3rd.
	(If to K. R.'s 4th, White must play his K. to B.'s 7th, then to B.'s 6th, and then, taking the P. next move, he will win easily.)
2. P. to K. R.'s 5th.	2. K. to R.'s 2nd.
	(If he take either P. with P., White must get the other next move to Kt.'s 6th, from whence the road to victory is evident.)
3. K. to B.'s 7th.	3. P. takes K. R.'s P.
	(If P. takes Kt.'s P., White takes P., Ch., &c.)

BLACK.	WHITE.
4. P. to K. Kt.'s 6th. Ch.	4. K. to R.'s sq.

5. P. to Kt.'s 7th. Ch., making a Q. and giving Mate next move.

The foregoing examples should suffice to afford you a tolerable insight into the movements and powers of the Chess-men individually, and prepare you to understand the more complex invaluations arising from the operation of these several forces when in combination altogether. Before advancing a step further, however, you are strongly recommended to play over the whole of the previous lessons carefully *many times*. When thoroughly master of the information they contain, and not till then, you may proceed to the study of the *Openings*.

END OF BOOK I.

BOOK II.

THE OPENINGS.

THE importance of beginning a game well—that is, of rapidly bringing all the force on your own side into the best positions for mutual sustainment, either in attack or defence, is too evident to need insisting on. There are very many methods of opening the game, but the following are the principal :—

1st. THE KING'S KNIGHT'S OPENING.—In which each party begins by playing his *King's Pawn to King's 4th sq.*, and the first player then moves his *King's Knight to King's Bishop's 3rd sq.*

2nd. THE KING'S BISHOP'S OPENING.—In which each side plays his *King's Pawn to King's 4th*, and then he who had the first move plays *King's Bishop to Queen's Bishop's 4th sq.*

3rd. THE QUEEN'S BISHOP'S PAWN OPENING.—In which each player moves his *King's Pawn to King's 4th sq.*, and the first then plays his *Queen's Bishop's Pawn to B.'s 3rd sq.*

4th. THE KING'S GAMBIT.—In which each party plays the *King's Pawn to King's 4th sq.;* the first player

then moves his *King's Bishop's Pawn, and his opponent takes the Pawn with Pawn.*

These Openings are all begun on the *King's side;* there are also many others which commence on the Queen's side, as the Queen's Gambit, the French Gambit, the Sicilian Gambit, and what are known as irregular openings; but for these, as well as for several modifications of the *débuts* on the King's side, you must consult works intended for a more experienced player.

CHAPTER I.

THE KING'S KNIGHT'S OPENING.*

FROM this fine old game, handed down to us by the earliest writers on Chess, we have derived many of the most striking and favourite openings practised.

GAME I.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K.'s Kt. to B.'s 3rd.	

Your move of the Kt. gives the name to the opening. By this move, observe, you threaten to win his King's Pawn. Now he may protect it in five different ways—namely, by

P. to K. B.'s 3rd (which is bad).
K. B. to Q.'s 3rd (which is bad also).
Q. to K. B.'s 3rd (which is not very good).
P. to Q.'s 3rd (which is much better).
And Q. Kt. to B.'s 3rd (which is considered the best).

He may also leave it unguarded, and attack your King's Pawn with his K.'s Kt. We must content ourselves with examining the consequences of his adopting the two best of these moves. Suppose, therefore, in the first place, that he defends his Pawn by

2. P. to Q.'s 3rd.

This known as *Philidor's defence*, because that celebrated master recommended it as preferable to all other

* The very limited space at command in a little treatise like this forbids our doing more than indicate the *leading moves* of those openings touched upon.

ways of protecting the Pawn. Subsequent analysis has pretty clearly shown, however, that Philidor was mistaken, and that by defending the King's Pawn thus the second player has a much more difficult game than by playing the Q.'s Kt. to B.'s 3rd.

WHITE.	BLACK.
3. P. to Q.'s 4th.	3. P. to K. B.'s 4th.

Your best move is 3. P. to Q.'s 4th, but you may also play

3. K. B. to Q. B.'s 4th.

Black's 3rd move is that given by Philidor. In Variation I. we shall see the effect of his moving 3. K. Kt. to B.'s 3rd, which is thought by many to be better for him.

4. Q.'s P. takes K.'s P.	4. K. B.'s P. takes P.
5. Kt. to K. Kt.'s 5th.	5. P. to Q.'s 4th.
6. P. to K.'s 6th.	6. K. Kt. to R.'s 3rd.

Your move of 6. P. to K.'s 6th is a very powerful one, as it enables you to threaten to play your Kt. to K. B.'s 7th, and thus win the K.'s Rook.

Black moves his Kt. to K. R.'s 3rd, to prevent the playing of your Kt. to your K. B.'s 7th.

7. Q. Kt. to B.'s 3rd.	7. P. to Q. B.'s 3rd.

Instead of attacking his Q.'s P., you may get a good game by playing 7. Q. to K. R.'s 5th, Ch., and, when he interposes his Kt.'s Pawn, retiring your Q. to K. R.'s 3rd; or you may play 7. P. to K. B.'s 3rd, as advised by Von H. der Lazza. See the "Chess-Player's Handbook," page 65.

8. K. Kt. takes K.'s P.	8. P. takes Kt.

At your 8th move, in place of sacrificing your Kt. thus, you will have a fine game by taking the K. R.'s P. with it, and if Black take the Kt., you may Check with your Q. at Q. R.'s 5th.

9. Q. to K. R.'s 5th. Ch.	9. P. to K. Kt.'s 3rd.

Black is obliged to interpose this P., for if he moves his

K. to K.'s 2nd, you would Check with your Q.'s B., and win his Queen.

WHITE.	BLACK.
10. Q. to K.'s 5th.	10. K. R. to Kt.'s sq.
11. Q. B. takes K.'s Kt.	11. B. takes B.
12. Q. R. to Q.'s sq.	12. Q. to K.'s 2nd.
13. Kt. takes K.'s P.	13. Q. B. takes K.'s P. (His best move.)

The move given as White's 13th by the chief authors was, 13. K. B. to Q. B.'s 4th : but the variation of taking the K.'s P. with the Kt.. and following that by, 14. R. to Q.'s 6th, is shown in the work just mentioned to be superior.

14. R. to Q.'s 6th. (The winning move.)	14. Q. B. to K. B.'s 4th.

Black has several other ways of playing, the consequence of which you will see set forth at page 69 of the "Handbook."

15. Kt. to B.'s 6th. Ch.	15. K. to B.'s sq. (best move.)
16. R. to Q.'s 8th. Ch.	16. K. to B.'s 2nd.

If he take the Rook you take the K.'s R. P. with your Kt., Checking, and then play K. B. to Q. B.'s 4th, Ch., &c.

17. B. to Q. B.'s 4th. Ch.	17. B. to K.'s 3rd. (His best play.)

18. Kt. takes R. and you must win.

VARIATION I.

Beginning at Black's 3rd move :—

WHITE.	BLACK.
	3. K. Kt. to B.'s 3rd.

This is much less hazardous than the move of P. to K. B.'s 4th, which Philidor commends.

4. Q. B. to K. Kt.'s 5th.	4. Q. B. to K. Kt.'s 5th.
5. P. takes K.'s P.	3. B. takes Kt.
6. Q. takes B.	6. P. takes P.
7. Q. to her Kt.'s 3rd.	

And you have the better position, because Black must protect or move his Q. Kt.'s P., which will give you time to play K. B. to Q. B.'s 4th, and keep up an attack.

GAME II.—THE GIUOCO PIANO.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. Kt. to B.'s 3rd.	2. Q. Kt. to B.'s 3rd.

This is generally acknowledged to be a better defence for Black than the move of 2. P. to Q.'s 3rd, which we have just examined.

3. K. B. to Q. B.'s 4th.	3. K. B. to Q. B.'s 4th.

If, instead of playing out your Bishop thus, you move 3. P. to Q.'s 4th, the opening is called the "Scotch Gambit," for which see Game III. The present was named by the Italian masters the "Giuoco Piano," and is an opening very frequently adopted by players of all classes.

4. P. to Q. B.'s 3rd.	4. K. Kt. to B.'s 3rd. (His best move.)

If at this point you play 4. P. to Q. Kt.'s 4th, and Black takes that Pawn, you have an opening fertile in beautiful situations, called the "Evan's Gambit." (See Game V.)

5. P. to Q. R.'s 4th.	5. P. takes P.
6. P. takes P.	6. B. to Q. Kt.'s 5th. Ch. (Best.)

You may also for your 6th move play P. to K.'s 5th, to which Black's best reply is 6. P. to Q.'s 4th. (See Variation I.)

7. B. to Q.'s 2nd.	7. B. takes B. Ch. (Better than taking your K.'s P. with his Kt.)
8. Q. Kt. takes B.	8. P. to Q.'s 4th (best).
9. P. takes P.	9. K. Kt. takes P.
10. Q. to her Kt.'s 3rd.	10. Q. Kt. to K.'s 2nd.

And the game is quite even.

ERRATUM.

Page 104, Game II., White's 5th move should be P. to Q.'s 4th.

VARIATION I.

Beginning at White's 6th move :—

WHITE.	BLACK.
6. P. to K.'s 5th.	6. P. to Q.'s 4th.

In Black's situation, it is not uncommon for players to move 6. Q. to K.'s 2nd. When that is done you may Castle safely.

7. K. B. to Q. Kt.'s 5th.	7. K. Kt. to K.'s 5th.
8. B. takes Q. Kt. Ch.	8. P. takes B.
9. P. takes P.	9. B. to Q. Kt.'s 3rd. (Better for him than Checking with the Bishop.)
10. Castles.	10. Q. B. to K. Kt.'s 5th.
11. Q. B. to K.'s 3rd.	11. Castles.

The game is about equal for both.

GAME III.—THE SCOTCH GAMBIT.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. Kt. to B.'s 3rd.	2. Q. Kt. to B.'s 3rd.
3. P. to Q.'s 4th.	3. Kt. takes P.

This is, without exception, one of the most instructive and entertaining games known, and we regret that our limits will admit only of a very meagre sketch of its almost infinite varieties. The reader, however, will find a copious analysis of this charming opening in the work so often referred to, pages 154–182.

After the advance of your P. to Q.'s 4th, Black is obliged to take it, or have a bad position; but he may take either with the Kt. or P. The consequences of his capturing Pawn with Pawn are shown in Game IV.

4. Kt. takes Kt.	4. P. takes Kt.

You can also take the K.'s P. with your Kt., and obtain a slight superiority of position.

5. Q. takes P.	5. Kt. to K.'s 2nd.

He may play 5. Q. to K. B.'s 3rd instead of this move, but you will still have the better position.

WHITE.	BLACK.
6. K. B. to Q. B. 4th.	6. Kt. to Q. B.'s 3rd.

If you play the Q. B. to K. Kt.'s 5th, thinking to prevent his Kt. from moving, he may still answer with 6. Kt. to Q. B.'s 3rd. because, although he would leave his Q. attacked by your B., he at the same time threatens to take yours.

7. Q. to her 5th.	7. Q. to K. B.'s 3rd (best).
8. Castles.	8. B. to K.'s 2nd.

The game is pretty equal.

GAME IV.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. Kt. to B.'s 3rd.	2. Q. Kt. to B.'s 3rd.
3. P. to Q.'s 4th.	3. P. takes P.

This is now considered a better move for Black than taking with the Kt.

4. K. B. to Q. B.'s 4th.	4. K. B. to Q. B.'s 4th (best.)

For the result of his playing 4. K. B. to Q. Kt.'s 5th, Ch., see Variation I.

You may also take the P. with your Kt. at once, as in Variation II., but the move above is that generally adopted.

5. P. to Q. B.'s 3rd.	5. P. to Q.'s 6th.

Your move of 5. P. to Q. B.'s 3rd. is preferable to the more inviting one of 5. K. Kt. to his 5th: for, although it appears to enable Black, if he choose, to win a Pawn, he could only do so at the expense of another more valuable, since, on his taking P. with P., you could take his K. B.'s P. with your B., Ch., and when his K. took your B., you could play Q. to her 5th, Ch., and then capture his B. in return for your own. He advances his P. to your Q.'s

6th, foreseeing the advantage you would gain by his taking P. with P., and at the same time to prevent your getting two Pawns abreast in the centre. Perhaps his safest play is to move 5. K. Kt. to B.'s 3rd, which resolves the game into a position of the Giuoco Piano, before given.

WHITE.	BLACK.
6. P. to Q. Kt.'s 4th (best).	6. K. B. to Q. Kt.'s 3rd.
7. P. to Q. Kt.'s 5th (best).	7. Q. to K.'s 2nd.

This is his best move. If you snatch at his Kt. he can take your K.'s P., Ch., and afterwards take the Bishop.

8. Castles.	8. Kt. to K.'s 4th.
9. Kt. takes Kt.	9. Q. takes Kt.
10. Q. to her Kt.'s 3rd.	

And whether Black retreat his Q. to K. B.'s 3rd. or to K.'s 2nd to protect his K. B.'s P., you will have a fine game.

VARIATION I.

Beginning at Black's 4th :—

WHITE.	BLACK.
	4. K. B. to Q. Kt.'s 5th. Ch.
5. P. to Q. B.'s 3rd.	5. P. takes P.
6. Castles.	6. P. to Q. B.'s 7th.

Black plays thus to prevent your Q. Kt. coming into play at the moment. If he venture to take the Q. Kt.'s P. with his P., you obtain a fine attack with your two Bishops.

7. Q. takes P.	7. P. to Q.'s 3rd.
8. P. to Q. R.'s 3rd.	8. K. B. to Q. B.'s 4th.
9. P. to Q. Kt.'s 4th.	9. B. to Q. Kt.'s 3rd (best).
10. Q. B. to Q. Kt.'s 2nd.	10. K. Kt. to B.'s 3rd.

Your game is better developed than Black's.

VARIATION II.

Beginning at White's move :

WHITE.	BLACK.
4. Kt. takes P.	4. Q. to K. R.'s 5th.

Although less frequently adopted than the former mode of play, taking the P. is perfectly safe, and leads to many striking situations.

Black's rejoinder is highly ingenious. If you answer it with 5. Q. to her 3rd, he gets a fine game by playing 5. K. Kt. to B.'s 3rd; and if you reply with 5. Q. Kt. to B.'s 3rd, he obtains an advantage by 5. K. B. to Q. Kt.'s 5th.

WHITE.	BLACK.
5. K. Kt. to Q. Kt.'s 5th.	5. K. B. to Q. B.'s 4th.

You here threaten to win his Q. R. If he play the obvious move of 5. Q. takes K. P., Ch., you must move your K. B. to K.'s 2nd; and if he then play 6. K. B. to Q.'s 3rd, to guard his Q. B. P. from your Kt., you can take the B. with your Q., *winning his Q. in return if he take yours.*

6. Q. to K. B.'s 3rd.	6. Q. Kt. to Q.'s 5th.
7. Kt. takes Q. B.'s P. Ch.	7. K. to Q.'s sq. (best.)
8. Q. to K. B.'s 4th.	8. Kt. takes Q. B.'s P. Ch.
9. K. to Q.'s sq.	9. Q. takes Q.
10. B. takes Q.	10. Kt. takes Q. R.

11. Kt. takes Q. R., and you have the advantage.

This variation is too difficult for you to comprehend at once; play it over, therefore, repeatedly till you understand the object of the moves; it will repay the study.

GAME V.—THE EVAN'S GAMBIT.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. Kt. to B.'s 3rd.	2. Q. Kt. to B.'s 3rd.
3. K. B. to Q. B.'s 4th.	3. K. B. to Q. B.'s 4th.
4. P. to Q. Kt.'s 4th.	4. K. B. takes Kt.'s P.

This beautiful variation of the Giuoco Piano arises from the sacrifice of your Q. Kt.'s P. at the 4th move, Black must either retreat his B. or take it with the B. or Kt. If he declines to take it, you must not push the P.

one step further, attacking his Kt. with the view to win his K.'s P., because, after playing his Kt. to Q. R.'s 4th, he could move his Q. to K. B.'s 3rd, when you had taken his P., attacking your Kt., and threatening to Check-mate you. Your best, or, at least, your safest play, therefore, instead of P. to Q. Kt.'s 5th, would be to Castle, or move P. to Q. R.'s 4th.

If he prefer taking the Q. Kt.'s P., at move 4, with his Kt., it is not prudent for you to take his K. P. with your K. Kt., on account of his playing in reply, 5. Q. to K. B.'s 3rd. You had better, therefore, move 5. P. to Q. B.'s 3rd, as you do if he take with the Bishop.

WHITE.	BLACK.
5. P. to Q. B.'s 3rd.	5. K. B. to Q. B.'s 4th.

If Black retreats the B. to Q. R.'s 4th, it admits frequently of your playing the Q. to Kt.'s 3rd, without the danger of her being attacked by his Q. Kt. (see Game II.) If he retire him to K.'s 2nd or Q.'s 3rd, you must speedily get an improved attack.

6. Castles.	6. P. to Q.'s 3rd.

At your 6th move you may also play 6. P. to Q.'s 4th, as in Variation I.

If Black, instead of 6. P. to Q.'s 3rd, move 6. K. Kt. to B.'s 3rd, you must reply with 7. P. to Q.'s 4th, and you insure a great attack.

7. P. to Q.'s 4th.	7. P. takes P.
8. P. takes P.	8. B. to Q. Kt.'s 3rd.
9. Q. B. to Q. R.'s 3rd.	9. K. Kt. to B.'s 3rd.
10. P. to K.'s 5th.	10. P. takes P.
11. Q. to Kt.'s 3rd.	

You have an undoubted advantage.

VARIATION I.

Beginning at White's 6th move :—

WHITE.	BLACK.
6. P. to Q.'s 4th.	6. P. takes P.
7. P. takes P.	7. B. to Q. Kt.'s 3rd.

In place of taking the P. you can Castle safely at this stage, and if Black then take your Q. B.'s P., with P., you will strengthen your attack by playing 8. P. to K.'s 5th. Should Black at his 7th move, instead of retiring his B. to Q. Kt.'s 3rd, give Check with him, your best move is 8. K. to B.'s sq.

8. Castles.	8. P. to Q.'s 3rd.
9. P. to Q.'s 5th.	9. Q. Kt. to K.'s 2nd.

This is much better for him than to play his Kt. to K.'s 4th, or Kt. to Q.'s 4th. If he play the former, you answer with Kt. takes Kt., following that with Q. B. to Q. R.'s 3rd, and if he play the latter, you can move Q. B. to Q. Kt.'s 3rd, and then Q. B. to Q.'s 3rd advantageously.

10. Q. B. to Q. Kt.'s 2nd.	10. K. Kt. to B.'s 3rd.

You may now take off his K. Kt., and then move K. Kt. to Q.'s 4th, and afterwards P. to K. B.'s 4th, with a fine open game.

GAME II.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. Kt. to B.'s 3rd.	2. Q. Kt. to B.'s 3rd.
3. K. B. to Q. B.'s 4th.	3. K. B. to Q. B.'s 4th.
4. P. to Q. Kt.'s 4th.	4. K. B. takes Kt.'s P.
5. P. to Q. B.'s 3rd.	5. K. B. to Q. R.'s 4th.
6. Castles.	6. P. to Q.'s 3rd.

With his B. at Q. R.'s 4th, he may more safely adopt the defence of 6. K. Kt. to B.'s 3rd, than when the B. is at Q. B.'s 4th. (See Variation I.)

WHITE.	BLACK.
7. P. to Q.'s 4th.	7. P. takes P.
8. Q. to her Kt's 3rd.	8. Q. to K.'s 2nd.
9. P. to K.'s 5th.	9. P. takes K.'s P.
10. R. to K.'s sq.	10. K. B. to Q. Kt.'s 3rd.
11. B. to Q. R.'s 3rd.	11. Q. to K. B.'s 3rd.

You may now take the K.'s P. with your Kt., having by far the better game.

VARIATION I.

Beginning at Black's 6th move :

WHITE.	BLACK.
	6. K. Kt. to B.'s 3rd.
17. K. Kt. to his 5th.	7. Castles.

If you move 7. P. to Q.'s 4th, his best play is to Castle, we think.

8. P. to K. B.'s 4th.	8. P. to Q.'s 4th.

He has a variety of moves at command here. If he play 8. P. to K. R.'s 3rd, you reply by taking his K. B. P. with your Kt., and, on his capturing your Kt., you take the R. with your B., checking afterwards, taking his K. P. with P., and then by checking, with your Q. at K. R.'s 5th, you win one of his Kts., and have a splendid position.

Should he at his 8th move play K. P. takes K. B.'s P., you may advance, as move 9, your P. to Q.'s 4th, and if he then attack your K. Kt. with the K. R.'s P., you can leave the K. Kt. to his fate, merely taking the doubled P. with

Q. B. first, and the P. which took your Kt. afterwards, and you must have an overwhelming position of attack.

WHITE.	BLACK.
9. P. takes Q. P.	9. K. Kt. takes P.
10. P. to Q.'s 4th.	10. P. to K. R.'s 3rd.
11. Q. to her Kt.'s 3rd.	11. P. takes Kt.
12. B. takes Kt.	12. K. P. takes B. P.
13. P. to K. Kt.'s 3rd.	13. Kt. to K.'s 2nd.

Black has the better game.

CHAPTER II.

THE KING'S BISHOP'S OPENING.

AN instructive and excellent mode of beginning the game; according to Philidor, indeed, the very best which the opening player can adopt.

GAME I.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. B. to Q. B.'s 4th.	2. K. B. to Q. B.'s 4th.

Your second move here is hardly so attacking as 2. K. Kt. to B.'s 3rd, but it may be played with perfect safety, and it leads to many fine games.

In answer to it, Black may play his K. B. out also, as above, or he may move 2. K. Kt. to B.'s 3rd, as in Game II.

3. P. to Q. B.'s 3rd.	3. K. Kt. to B.'s 2nd.

You have a great choice of moves at this point. If you play 3. Q. to K.'s 2nd, the opening is generally resolved into what is called the "Lopez Gambit." For that, and the result of 3. Q. to K. Kt.'s 4th; or 3. Q. to K. R.'s 5th; or 3. P. to Q. Kt.'s 4th; or 3. P. to Q.'s 4th, see the "Handbook," pp. 204–222. Black also may play variously after your move of 3. P. to Q. B.'s 3rd. Perhaps his best answer is the one above; or 3. Q. to K. Kt.'s 4th; or 3. P. to Q.'s 4th. See the "Handbook," pp. 200–202.

4. P. to Q.'s 4th.	4. P. takes P.
5. P. to K.'s 5th.	5. P. to Q.'s 4th.

Black may likewise play 5. Q. to K.'s 2nd; or 5. K. Kt. to K.'s 5th; but in either case you get the advantage of position shortly.

6. P. takes Kt. (best.)	6. P. takes B.
7. P. takes K. Kt.'s P.	7. R. to K. Kt.'s sq.

If he Check with his Q. at K.'s 2nd, first, you should interpose your Q. B. at K.'s 3rd, and he dare not take it on account of the jeopardy his R. is in.

WHITE.	BLACK.
8. Q. to K. R.'s 5th.	8. Q. to K.'s. 2nd. Ch.
9. K. to Q.'s sq.	9. R. takes P.
10. K. Kt. to B.'s 3rd.	10. Q. Kt. to B.'s 3rd.
11. K. R. to K.'s sq.	11. Q. B. to K.'s 3rd.
12. R. takes Q. B.	12. Q. takes R.

13. Q. takes B., and you have the better game.

GAME II.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. B. to Q. B.'s 4th.	2. K. Kt. to B.'s 3rd.

This is pretty generally thought now to be a better defence for Black than the former one.

3. P. to Q.'s 4th.	7. P. takes P.

You may here play 3. K. Kt. to B.'s 3rd; or Q. Kt. to B.'s 3rd, and still retain the advantage of the first move.

4. P. to K.'s 5th.	4. P. to Q.'s 4th (best play).
5. B. to Q. Kt.'s 3rd (best).	5. Kt. to K.'s 5th.
6. K. Kt. to K.'s 2nd.	6. P. to Q. B.'s 4th.
7. P. to K. B.'s 3rd.	7. K. Kt. to his 4th.
8. K. Kt. to B.'s 4th.	8. P. to Q. B.'s 5th.
9. B. to Q. R.'s 4th. Ch.	9. Q. Kt. to B.'s 3rd.

The game is about equal.

CHAPTER III.

THE QUEEN'S BISHOP'S PAWN OPENING.

THIS was, in all likelihood, a favourite mode of beginning the game formerly, and although it is not so attacking as some others, it may be played, as the great Italian masters have shown, without disadvantage.

GAME I.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to Q. B.'s 3rd.	2. P. to Q.'s 4th (best).

If Black answer for his second move with K. Kt. to B.'s 3rd you must play 3. P. to Q.'s 4th.

3. K. Kt. to B.'s 3rd (best).	3. P. takes K. P.

He may also play 3. K. Kt. to B.'s 3rd, as in Variation I.

4. Kt. takes K. P.	4. K. B. to Q.'s 3rd.

You may likewise play 4. Q. to Q. R.'s 4th, Ch., and then take the doubled P. with your Q.

5. Kt. to Q. B.'s 4th.	5. Q. B. to K.'s 3rd.

At this point, also, you might Check with your Q.

6. P. to Q.'s 4th.	6. P. takes P. (in passing).
7. B. takes P.	

The positions are about equal.

VARIATION I.

Beginning at Black's 3rd move.

WHITE.	BLACK.
	3. K. Kt. to B.'s 3rd.
4. P. to Q.'s 4th.	4. Kt. takes K.'s P.
5. Kt. takes K.'s P.	5. K. B. to Q.'s 3rd.
6. K. Kt. to Q.'s 3rd.	6. P. to Q. B.'s 4th.

The game is even.

CHAPTER IV.

THE KING'S GAMBIT.

THE Italian word "Gambit" was before explained to mean a feint in wrestling by which an adversary is tripped up. It is applied in Chess-playing to those openings of the game in which the first player sacrifices a Pawn for the purpose of more rapidly liberating his Pieces, and gaining an attack. Of all openings the Gambits are the general favourites. They afford so many opportunities for brilliant and daring strategy, and several such infinite and admirable combinations, that their study will always prove a source of advantage and delight.

There are several varieties of Gambits, as the K. Kt.'s Gambit; the Cunningham Gambit; the Salvio and Cochrane Gambits; the Muzio Gambit; the Algaier Gambit; the King's Bishop's Gambit; the Evan's Gambit; the Lopez Gambit; and the Queen's Gambit; but the majority of these are only modifications of the King's Gambit.

GAME I.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to K. B.'s 4th.	2. P. takes K. B. P.*
3. K. Kt. to B.'s 3rd.	3. P. to K. Kt.'s 4th (best).

Instead of playing the K. Kt. out at this juncture you may move your K. B. to Q. B.'s 4th, which constitutes the K. B.'s Gambit, for the leading moves of which see Game VI.

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* Black may refuse to take the Pawn; if so, his best move is probably 2. B. to Q. B.'s 4th, or 2. P. to Q.'s 4th, but it usually happens that, by declining the Gambit, the second player subjects himself to a disadvantageous position.

If Black, in place of advancing his Kt.'s P. now, should move his K. B. to K.'s 2nd, we get the "Cunningham" Gambit. (See Game II.)

WHITE	BLACK.
4. K. B. to Q. B.'s 4th.	4. B. to K. Kt.'s 2nd.

If, in lieu of 4. B. to Q. B.'s 4th, you play 4. P. to K. R.'s 4th, we have the "Algaier" Gambit. (See Game V.)

Some of the most beautiful varieties of the Gambit spring from this point. If Black, instead of moving his B. to K. Kt.'s 2nd, play 4. P. to K. Kt.'s 5th, it gives rise to the celebrated "Salvio," or "Cochrane," or "Muzio" Gambits, the chief moves of which you will find in Games III. and IV.

5. P. to Q.'s 4th.	5. P. to Q.'s 3rd.

You may also play 5. P. to K. R.'s 4th.

6. P. to Q. B.'s 3rd.	6. P. to K. Kt.'s 5th.

This move of Black gives him the best of the game, as you have no option but to retire or sacrifice the Kt.

7. Kt. to his sq.	7. Q. to K. R.'s 5th. Ch.
8. K. to B.'s sq.	8. K. B. to K. R.'s 3rd.
9. Q. to her Kt.'s 3rd.	9. Q. to K. R.'s 4th.

And Black will be enabled to develope all his pieces, while most of yours are kept inactive by his advanced Pawns.

GAME II.—THE CUNNINGHAM GAMBIT.

This lively variation should properly be called a defence to the King's Gambit.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to K. B.'s 4th.	2. P. takes P.
3. K. Kt. to B.'s 3rd.	3. K. B. to K.'s 2nd.

Black plays thus with the object of checking at the K. R.'s 5th, and compelling you either to move your King

(by which you would be prevented Castling), or interpose a Pawn disadvantageously.

WHITE.	BLACK.
4. K. B. to Q. B.'s 4th.	4. B. to K. R.'s 5th. Ch.
5. P. to K. Kt.'s 3rd.	5. P. takes P.

Your safest move is, perhaps, 5. K. to B.'s sq.

6. Castles.	6. P. takes P. Ch.
7. K. to R.'s sq.	7. K. B. to his 3rd.

This is a singular position; and at first sight you will be startled at your deficiency in Pawns. On looking deeper into the game, however, you will find that your pieces are admirably disposed for attack, and that the greatest possible care will be required from Black to parry it.

8. K. Kt to K.'s. 5th.	8. B. takes Kt. (best).
9. Q. to K. R. 5th.	9. Q. to K.'s 2nd (best).

Observe the powerful attack you have got upon his K. B.'s P.

10. R. takes K. B.'s P.	10. Q. to her B.'s 4th.

He moves thus to avoid your winning his Q. by the Discovered Check, and to threaten you with Check-mate.

11. R. to K. B.'s 8th.	11. K. to his 2nd.

Giving Double Ch.

12. P. to Q.'s 4th.	12. Q. takes B.
13. Q. to K.'s 8th. Ch.	

And afterwards taking the Bishop, you must win.

GAME III.—THE SALVIO AND COCHRANE GAMBITS.

Like the opening just examined, these are, properly speaking, *defences* to the King's Gambit, rather than Gambits themselves.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to K. B.'s 4th.	2. P. takes P.
3. K. Kt. to B.'s 3rd.	3. P. to K. Kt.'s 4th.
4. K. B. to Q. B.'s 4th.	4. P. to K. Kt.'s 5th.

Upon you it now depends what form the Gambit shall assume. If you Castle at this moment, or play 5. P. to Q.'s 4th, Black can take your Kt., and the Muzio Gambit is formed.

5. K. Kt. to K.'s 5th.	5. Q. to K. R.'s 5th. Ch.

By playing your Kt. to K.'s 5th, you appear to make a formidable attack upon the adverse K. B.'s P., but his counter move of Q. to R.'s 5th compels you to suspend aggressive operations, and look at home.

6. K. to B.'s sq.	6. K. Kt. to K. B.'s 3rd.

Advancing the Kt.'s P. to cover his Check would be fatal to you.

Black's move of 6. K. Kt. to K. B.'s 3rd constitutes the Salvio defence. Salvio also proposed 6. K. Kt. to R.'s 3rd, the consequences of which shall be briefly shown in Variation I. If, instead of either of these moves, he play 6. P. to K. B.'s 6th, the Cochrane defence is produced. (See Variation II.)

7. Q. to K.'s sq. (best.)	7. Q. takes Q. Ch.

If at your 7th move you take the K. B.'s P. with either Kt. or B., you get a bad game.

8. K. takes Q.	8. Kt. takes K. P.
9. B. takes K. B.'s P. Ch.	9. K. to his 2nd.
10. B. to K. R.'s 5th.	10. P. to K. Kt.'s 6th.

You may now play 11. P. to K. R.'s 3rd with a slight advantage in situation.

VARIATION I.

Beginning at Black's 6th move :—

WHITE.	BLACK.
	6. K. Kt. to R.'s 3rd.

This is a better mode of defence than playing the Kt. to B.'s 3rd.

WHITE.	BLACK.
7. B. to Q.'s 4th.	7. P. to K. B.'s 6th (best).
8. P. takes P.	8. P. to Q.'s 3rd.
9. Kt. to Q.'s 3rd.	9. P. takes P.

And Black has the better game.

VARIATION II.

Beginning at Black's 6th move :—

THE COCHRANE GAMBIT.

WHITE.	BLACK.
	6. P. to K. B.'s 6th.
7. P. to Q.'s 4th (best).	7. P. takes K. Kt.'s P. Ch. (best).
8. K. takes P.	8. Q. to K. R.'s 6th. Ch.
9. K. to Kt.'s sq.	9. K. Kt. to R.'s 3rd.

And we prefer Black's game.

GAME IV.—THE MUZIO GAMBIT.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to K. B.'s 4th.	2. P. takes P.
3. K. Kt. to B.'s 3rd.	3. P. to K. Kt.'s 4th.
4. K. B. to Q. B.'s 4th.	4. P. to K. Kt.'s 5th.
5. Castles.	5. P. takes Kt.

The earliest allusion to this, the most brilliant and animated variation of the K.'s Gambit, is given in Salvio's Treatise, published in 1604.

By the sacrifice of your Kt. you are enabled so rapidly to concentrate your forces on the adverse King that escape from the attack without great loss is hardly practicable. Instead of Castling at the 5th move you may

play 5. P. to Q.'s 4th (see Variation I.), or 5. Q. Kt. to B.'s 3rd.

WHITE.	BLACK.
6. Q. takes P.	6. Q. to K. B.'s 3rd (best).

Black plays thus to defend the Gambit P., which you cannot take without submitting to an exchange of Queens, a step especially to be avoided, seeing that you have already sacrificed a Piece for the sake of an attack, which is mainly to be sustained by your Queen.

7. P. to K.'s 5th.	7. Q. takes P. (best.)

You sacrifice this P. to enable you presently to attack his Q. with your K.'s Rook.

8. P. to Q.'s 3rd.	8. K. B. to K. R.'s 3rd.

Defending your K. B. and attacking the Gambit Pawn.

9. Q. B. to Q.'s 2nd.	9. K. Kt. to K.'s 2nd.

Your two last moves were preparatory to this one, which you now threaten to follow by R. to K.'s sq., or Q. B. to B.'s 3rd. It is obvious that Black must save his Q. by moving her, or covering his King with some other Piece.

10. Q. Kt. to B.'s 3rd.	10. Q. Kt. to B.'s 3rd.

He may also play 10. P. to Q. B.'s 3rd, with at least equal advantage.

11. Q. R. to K.'s sq.	11. Q. to Q. B.'s 4th. Ch.

You now see the importance of Black's 9th move of Kt. to K.'s 2nd; but for that he must now have lost his Q. for a Rook.

12. K. to R.'s sq.	12. Q. Kt. to Q.'s 5th.
13. R. takes K. Kt. Ch.	13. K. takes R. (best).
14. Kt. to Q.'s 5th. Ch.	14. K. to Q.'s sq.
15. Q. to K. R.'s 5th.	15. Q. to K. B.'s sq. (best.)
16. Q. to K. R.'s 4th. Ch.	16. P. to K. B.'s 3rd.
17. Q. B. takes double P.	17. B. takes B.
18. R. takes B.	18. Kt. to Q. B.'s 3rd.

If he play 18. P. to Q.'s 3rd, or 18. P. to Q. B.'s 3rd, or

18. Kt. to K.'s 3rd, you can take the K. B.'s P. with your R., and the discovered Ch. must be fatal to him.

WHITE.	BLACK.
19. R. takes K. B.'s P.	19. Q. to K.'s sq.
20. R. to B.'s 8th. Dis. Ch.	20. Kt. to K.'s 2nd.
21. Q. takes Kt. Mate.	

VARIATION I.

Beginning at White's 5th move :—

WHITE.	BLACK.
5. P. to Q.'s 4th.	5. P. takes Kt.

This mode of continuing the attack instead of Castling was for some time thought to be irresistible ; it is not now, however, considered so advantageous as the old move.

6. Q. takes P.	6. P. to Q.'s 4th.

You may get a strong but hazardous attack by Castling here instead of taking the P.

7. K. B. takes Q. P.	7. P. to Q. B.'s 3rd.
8. B. to Q. Kt.'s 3rd.	8. Q. takes Q. P.

Taking the K. B.'s P. with your B., Ch., will give you a powerful attack, but retreating the B. is more to be commended.

9. Q. B. takes P.	9. K. Kt. to B.'s 3rd.

If he play 9. Q. takes Q. Kt.'s P., you reply with 10. Q. to K. R.'s 5th.

10. Q. Kt. to Q.'s 2nd.	10. Q. B. to K. Kt.'s 5th.
11. Q. Kt.'s 3rd.	11. K. Kt. takes P.
12. Q. Kt. takes Kt.	12. Q. takes Kt. Ch.

If you take the B. with your Q., Black may play 12. Q. to K. B.'s 7th, Ch., then 13. Q. takes Kt., Ch., and then, when you take his Q., 14. K. to K. B.'s 7th, &c., winning your Q. in return.

13. K. to Q.'s 2nd.

There is not much difference in the game.

VARIATION II.

Beginning at White's 5th move :—

WHITE.	BLACK.
5. Q. Kt. to B.'s 3rd.	5. P. takes Kt.

The move of Q. Kt. to B.'s 3rd, instead of Castling, was first introduced by Mr. M'Donnell; the object of it is to attack the Q. immediately, if she go to K. B.'s 3rd, and thus deprive Black of the advantage of the usual defence.

6. Q. takes P.	6. P. to Q.'s 4th.
7. B. takes Q.'s P.	7. P. to Q. B.'s 3rd.
8. B. to Q. Kt.'s 3rd.	8. Q. B. to K.'s 3rd.

And Black has not much to apprehend from your attack.

GAME V.—THE ALGAIER GAMBIT.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to K. B.'s 4th.	2. P. takes P.
3. K. Kt. to B.'s 3rd.	3. P. to K. Kt.'s 4th.
4. P. to K. R.'s 4th.	4. P. to K. Kt.'s 5th (best).

This variation on your 4th move leads to a Gambit introduced by the German writer Algaier, and which, if not properly opposed, gives the first player a forcible attack.

5. Kt. to K. Kt.'s 5th.	5. P. to K. R.'s 3rd.

You may also play 5. Kt. to K.'s 5th, as in Variation I.

6. Kt. takes K. B.'s P.	6. K. takes Kt.
7. Q. takes P.	7. K. Kt. to B.'s 3rd.
8. Q. takes the Gambit P.	8. K. B. to Q.'s 3rd.

This is Black's best move, and it at once gives the advantage into his hands.

9. B. to Q. B.'s 4th. Ch	9. K. to Kt.'s 2nd.
10. Q. to K. B.'s 5th.	10. B. to K. Kt.'s 6th. Ch.

He can afterwards play 11. R. to K. B.'s sq., and have a winning superiority.

VARIATION I.

Beginning at White's 5th move :—

WHITE.	BLACK.
5. Kt. to K.'s 5th.	5. P. to K. R.'s 4th (best).

Your present move is a better one than playing the Kt. to his own 5th.

6. K. B. to Q. B.'s 4th.	6. K. Kt. to R.'s 3rd (best).

He may also play 6. K. R. to R.'s 2nd.

7. P. to Q.'s 4th.	7. P. to Q.'s 3rd.
8. Kt. to Q.'s 3rd.	8. P. to K. B.'s 6th.
9. P. to K. Kt.'s 3rd.	9. P. to Q.'s 4th.
10. B. takes Q. P.	10. P. to Q. B.'s 3rd.
11. B. to Q. Kt.'s 3rd.	11. Q. takes Q. P.

Black's game is to be preferred.

GAME V.—THE KING'S BISHOP'S GAMBIT.

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to K. B.'s 4th.	2. P. takes P.
3. K. B. to Q. B.'s 4th.	3. Q. to K. R.'s 5th. Ch.

Your move of the B. to Q. B.'s 4th at this point constitutes the K. B.'s Gambit, one of the most complex and ingenious variations of the King's Gambit known.

Black's best reply at move 3 is to Check with his Queen as he thus forces your K. to move, and deprives you of the right to Castle.

4. K. to B.'s sq.	4. P. to K. Kt.'s 4th (best).
5. Q. Kt. to B.'s 3rd.	5. K. B. to K. Kt.'s 2nd.

For the result of your playing 5. K. Kt. to B.'s 3rd, see Variation I.

6. P. to Q.'s 4th.	6. P. to Q.'s 3rd.

You may also play 6. P. to K. Kt.'s 3rd.

7. P. to K.'s 5th.	7. P. takes P.
8. Q. Kt. to Q.'s 5th.	8. K. to Q.'s sq.

By playing your Kt. to Q.'s 5th, you force him to move his K. or lose the Q. B.'s P.

WHITE.	BLACK.
9. P. takes P.	9. Q. B. to Q.'s 2nd.

Taking the P. with his B. would be ruinous to him.

10. K. Kt. to B.'s 3rd.	10. Q. to K. R.'s 4th.
11. Q. B. to Q.'s 2nd.	11. K. Kt. to K.'s 2nd.

Playing your Q. B. to Q.'s 2nd is a highly ingenious move. If, in reply, Black play 11. P. to Q. B.'s 3rd; 11. P. to K. R.'s 3rd; or, 11. Q. Kt. to B.'s 3rd, you can obtain a decided advantage in position.

12. Q. B. to his 3rd.	12. K. R. to K.'s sq.
13. Kt. takes Kt.	13. R. takes Kt.
14. Q. to her 5th.	

The game is about equal.

VARIATION I.

Beginning at White's 5th move :—

WHITE.	BLACK.
5. K. Kt. to B.'s 3rd.	5. Q. to K. R.'s 4th.

Playing the K. Kt. out thus early is not thought to be quite so strong as developing your game on the Q.'s side. If Black, in reply, venture to move his Q. to K. Kt.'s 5th, you can take the K. B. P. with your B., and if he take the B. you gain his Q. by playing Kt. to K.'s 5th, Ch., &c.

6. P. to K. R.'s 4th.	6. K. B. to K. Kt.'s 2nd.
7. K. to Kt.'s sq.	7. B. to Q.'s 5th. Ch.
8. K. to R.'s 2nd.	8. P. to K.'s Kt. Ch.
9. Kt. takes B.	9. P. to Kt.'s 6th. Ch.
10. K. to R.'s 2nd.	10. P. to Q.'s 4th. Dis. Ch.

And Black has by far the better game.

VARIATION II.

Beginning at White's 6th move :—

WHITE.	BLACK.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. P. to K. B.'s 4th.	2. P. takes P.

WHITE.	BLACK.
3. K. B. to Q. B.'s 4th.	3. Q. to K. R.'s 5th. Ch.
4. K. to B.'s sq.	4. P. to K. Kt.'s 4th.
5. Q. Kt. to B.'s 3rd.	5. K. B. to K. Kt.'s 2nd.
6. P. to K. Kt.'s 3rd.	6. P. takes P.

This move of P. to K. Kt.'s 3rd is a daring innovation of Mr. M'Donnell's. It is full of peril, but, if not met by very sound and cautious play, it gives you an overwhelming attack.

7. K. to Kt.'s 2nd.	7. Q. to K. R.'s 3rd.

He retires his Q., fearing she might be lost by your taking the P. with P., and thus opening an attack from your K. R.

8. P. takes P.	8. Q. to K. Kt.'s 3rd.

Black has the better position.

The preceding sketch of the chief openings is necessarily so limited that it can afford you but a faint idea of their almost inexhaustible resources. It will serve, however, if fully mastered, to qualify you for a more extended course of study, both as regards those *débuts* we have touched on, and the several others, such as the games on the Queen's side, which want of space obliges us to omit. We shall only add to it, as a pleasant and pertinent conclusion, the following

CAUTIONS TO CHESS-PLAYERS,

For which we are indebted to a late number of the *Quarterly Review*:—

"1st. Chess not until the business of the day is fairly done, and you feel that you have earned your amusement.

"2nd. Chess not in mixed society, when it is likely that your antagonist or yourself will be missed from the circle by either hostess or company.

"3rd. Chess not with persons much older than yourself, when you feel sure that you can beat them, but not sure that they will relish it.

"4th. Chess not with your wife unless you can give her odds, and then take care rather to overmatch yourself.

"5th. Play not into the 'small hours,' lest the business of the next day should suffer from scanty rest or late rising.

"6th. Do not commend your adversary's play when you have won, or abuse your own when you have lost. You

are assuming in the first place, and detracting in the second.

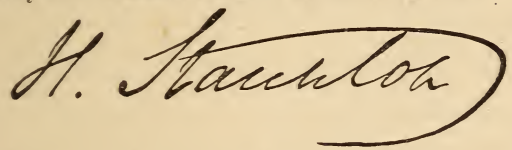
"7th. Strive to have no choice as to board or pieces, &c.; but if you have any never mention it after a defeat.

"And, lastly, idolise not chess. It is simply a recreation, and only to be regarded as such. The less selfish you are in its pursuit, the more patience, the better temper, you bring to the practice of it, the better you will illustrate its merits as the most intellectual of games, and establish your character as a philosopher even in sport."

THE END.

NOTICE.

In consequence of complaints being made, by intending purchasers having inferior quality Chessmen foisted upon them, as the same article as the Staunton Chessmen, the manufacturers of the only genuine sets respectfully beg that the Chess-playing Public in purchasing their Chessmen, will observe that Mr. Staunton's signature is printed on every box in which the men are sent out, thus—



and that without such signature no set is genuine, or in any way either authorised to be sold under Mr. Staunton's name, or equal in quality to the real article.

Imitation, as the old saying says, is the sincerest form of flattery, and it is therefore scarcely to be wondered at that these Chessmen which have, by their efficiency, become known to Chess-players throughout the whole civilised world, should be imitated by jealous and dishonest dealers, who in offering cheap sets of Chess of somewhat similar pattern, and in many cases of Foreign origin, endeavour to profit by the popularity rightly accorded to the Real Staunton Men.

SOME ADVANTAGES of the STAUNTON CHESSMEN.

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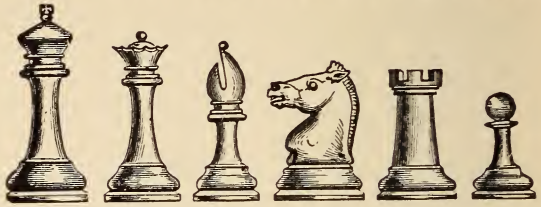
2. Distinctness of pattern. Each piece being represented by a symbol suited to its name and value.

3. Solidity, caused by the large diameter of the bases. These are made larger than any other Chessmen, and will be found to measure full the size shown against each set, not the King *only*, but each piece in proportion.

4. Durability. With care they will last a lifetime. Every portion, even down to the Maltese Cross on the Kings, being designed to withstand all ordinary wear without breaking.

5. The bases being lined with green cloth, all noise or scratching on the boards when moving the pieces is prevented.

THE STAUNTON CHESSMEN.



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xxx,	Ebony and Boxwood, small size, in Mahogany box, lined Base of King, 1¼in. diameter. Height, 2⅜in.	0	12	6
000,	Ebony and Boxwood, in polished Mahogany box, Velvet lined Base of King, 1⅜in. diameter. Height, 3in.	0	15	0
00,	Ebony and Boxwood, large size, in polished Mahogany box, Velvet lined Base of King, 1⅜in. diameter. Height, 3½in.	0	17	6
0,	Ebony and Boxwood, loaded with lead, superior finish, in Mahogany case Size.—Same size as No. 00.	1	5	0
1½,	Ebony and Boxwood, loaded with lead, small size Club, in Mahogany case Base of King, 1⅞in. diameter. Height, 3⅝in.	1	15	0
2,	Ebony and Boxwood, loaded with lead, Club size, in strong Mahogany case Base of King, 2in. diameter. Height, 4¼in.	2	5	0
3,	Finest African Ivory, in Leather Casket, Velvet lined Base of King, 1⅜in. diameter. Height, 2⅞in.	4	4	0
4,	Finest African Ivory, in Velvet-lined Leather Casket Base of King, 1⅝in. diameter. Height, 3½in.	6	6	0
4½,	Finest African Ivory, small size Club, in richly lined Leather Casket Base of King, 1⅞in. diameter. Height, 3⅞in.	8	8	0
5,	Finest African Ivory, Club size, in extra large, richly lined Silk Velvet, Leather Casket Base of King, 2in. diameter. Height, 4¼in.	10	10	0
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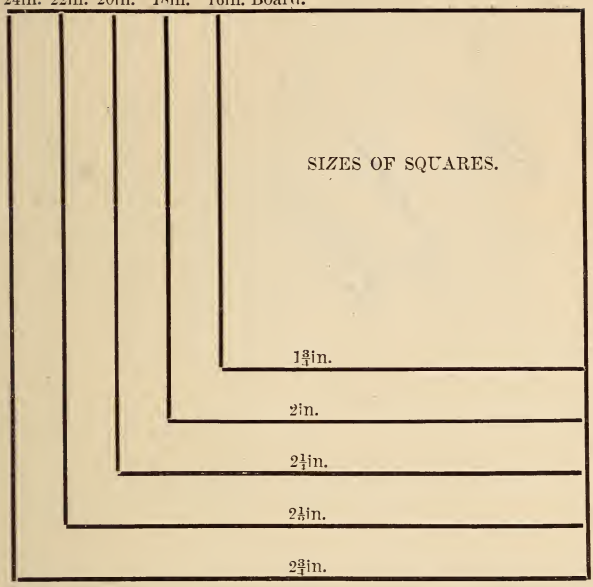


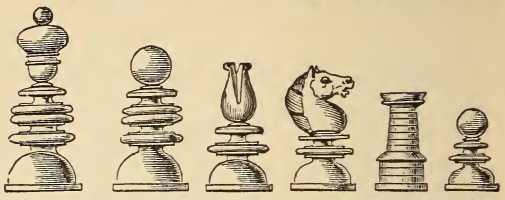
The Diagram shows the exact size of squares in the different sized boards, as marked. The 16in. to 22in. represent leather on millboard or mahogany boards; the 24in. wood boards only.

The following table will prove useful in selecting the most appropriate Boards to suit the various sizes of the "Staunton" Chessmen.

WOOD STAUNTON. No.	XXX	000	00	0	1½	2
Folding Leather, with black and buff squares	s. d. 4 3	s. d. 4 9	s. d. 6 0	s. d. 6 0	s. d. 8 6	s. d. 9 6
Do. with red and buff squares	5 3	6 0	7 6	7 6	9 9	12 0
Flat Mahogany, polished, for Club use	9 0	11 6	13 6	13 6	..	..
Do. superior, panelled boards, for Club use	13 6	17 0	20 0	20 0	24 0	27 0

IVORY STAUNTON. No.	3	4	4½	5	6	8
Folding Leather, best elegant quality, made to match the leather caskets	10 6	14 0	17 6	24 0	..	..
Mahogany, best quality	..	..	..	..	27 0	..
Rosewood do.	..	..	..	..	..	36 0

CHESSMEN.



ENGLISH PATTERN.

		Polished, per set.
No. 00,	Hardwood	... 1/0
„ 0,	ditto	... 1/6
„ 1,	ditto	... 2/6
„ 2,	ditto	... 3/0
„ 3,	ditto	... 3/6
„ 4,	ditto	... 4/6
„ 5,	ditto	... 5/6
„ 6,	ditto	... 6/6
„ 7,	ditto	... 7/6

STAUNTON PATTERN.

Superior quality French polished, Mahogany Boxes.

		Clothed, per set.
No. 1,	Boxwood	... 3/0
No. 2,	ditto	... 4/0
No. 3,	ditto	... 5/0
No. 4,	ditto	... 7/6
No. 5,	ditto	... 10/6
No. 6,	ditto	... 14/0
No. 7,	ditto	... 18/0

Note.—These must not be mistaken for the real Staunton Chess.

The Edinboro' Club Pattern Chessmen

EBONY AND BOXWOOD, FRENCH POLISHED.

		Per set.
No. 1,	in box complete	10/0
No. 2,	ditto	12/6
No. 3,	ditto	15/0
No. 4,	in box complete	18/6
Solid Ivory,	in best box	... £3 7s. 6d.

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	£	s.	d.
Ebony and Boxwood, French polished, in box complete, ...	1	5	0
Ebony and Boxwood, loaded	1	10	0
Ditto ditto largest size ...	1	16	0

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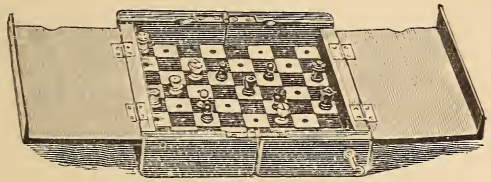

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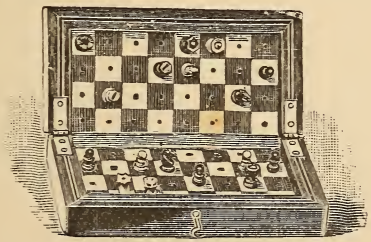

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6 inch, **7s. 6d.** 10 inch, **12s.** 14 inch, **21s.**

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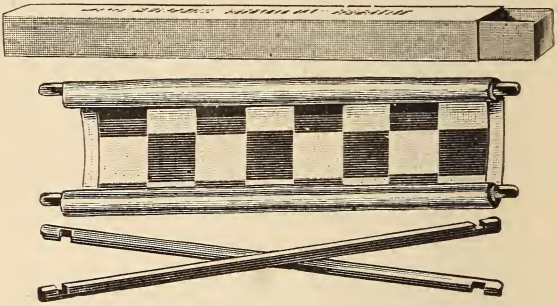

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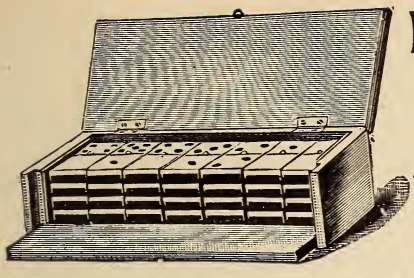

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„ 2, „ „ „ ...	2	6
„ 3, „ „ „ ...	3	0
„ 4, „ „ „ ...	4	0

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